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English



Language Arts 20-1

Module 7

A Novel Idea



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English

Language Arts 20-1

Module 7

A Novel Idea

English Language Arts 20-1
Module 7: A Novel Idea
Student Module Booklet
Learning Technologies Branch
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Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	



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- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/ltb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

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Module 7

**A Novel
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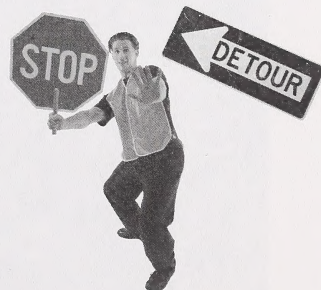
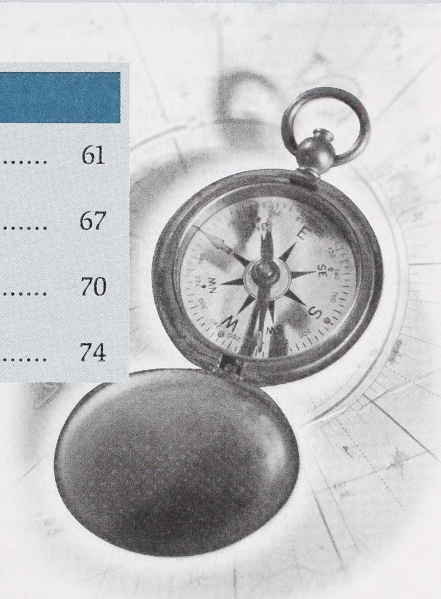
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Looking at English Language Arts 20-1

English Language Arts is an essential part of your education because it teaches you communication skills that you'll use throughout your life. These skills help you connect with other people in your family, community, and workplace, and in the world. As well, your study of literature helps you to understand yourself and other people.

To complete this course, you'll need the following materials:

- seven Student Module Booklets
- fourteen Assignment Booklets
- *English Language Arts Handbook for Secondary Students*
- *English Language Arts 20-1 Audio CD*
- *English Language Arts 20-1 Multimedia Segments CD-ROM*
- *Researching and Making Presentations CD-ROM*
- the Shakespeare play *Macbeth* (Harcourt Canada) (Module 5)
- the novel *Lord of the Flies* (Module 7)
- the play *The Glass Menagerie* (Module 6)
- access to a feature film you will select from an approved list (Module 6)

You are encouraged to make use of the CD-ROMs, which are included in your course package. This course also provides opportunities to search for information on the Internet. Therefore, it would be helpful to have access to a computer with a CD-ROM drive and an Internet connection. If you don't have access to a computer at home or at school, try to arrange to use one at your community library or at the home of a friend.

In addition to the previously mentioned course materials, you should have the following:

- a notebook or binder with lined paper
- a journal (notebook or a folder on your computer)
- a dictionary
- a thesaurus
- a CD player
- an audiocassette recorder and blank audiocassettes to record your voice (or appropriate computer software and hardware)
- a television and VCR
- library facilities (school or public)

S

trategies for Completing This Course

Organize your materials and work area before you begin. Be sure that you have everything that you need. You should also have a quiet area in which to work, away from distractions. As well, you should use a calendar to set goals for yourself to complete each module. Create a schedule for yourself, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 20-1 involve your skills in working with others. Therefore, you're encouraged to work with a partner throughout this course. In the lessons within each section, you'll often be instructed to work with a partner or in a group. Although it's possible to do much of this work on your own, you'll likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You don't need to work with the same partner all of the time. If you're having problems arranging for a study partner, contact your teacher.

The *Going Further* boxes that you'll encounter in the Student Module Booklets signal optional enrichment material. *Going Further* provides opportunities for you to investigate further or research a topic or concept that you've explored in the lesson. *Going Further* may also give you a chance to apply your knowledge and skills in a practical way. You're encouraged to read the *Going Further* suggestions and occasionally do some of these enrichment activities.

To achieve success in this course, be sure to read all of the directions carefully; work slowly and systematically through the material in the Student Module Booklets. This approach will ensure that you are prepared for your assignments. Try to set realistic goals for yourself each day and each week so that you'll complete each module in a reasonable time. Do your assignments regularly, and don't forget to review and proofread your work before sending it to your teacher. Careful work habits will greatly increase your chances for success in English Language Arts 20-1.



A ssessment

There are two Assignment Booklets for each of the seven modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for evaluation. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- your score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or school will provide information about how your marks will be distributed.

I con List

You will find many visual cues in this course. Among them are a number of icons that appear in the margins. Read the following explanations to discover what the various icons prompt you to do.



Read or view a text.



Refer to your *English Language Arts Handbook for Secondary Students*.



Use the Internet (optional).



Be sure you've mastered the basics in a mechanical aspect of writing like grammar, spelling, or punctuation.

Develop, use, or learn a strategy to accomplish some goal.



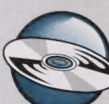
Get together with another person or a group of people.



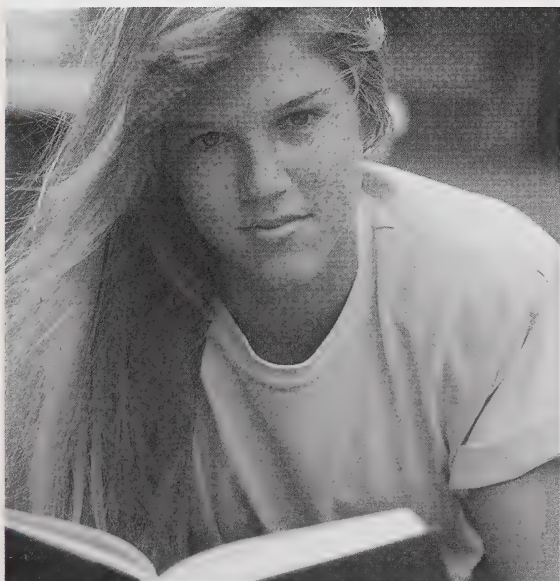
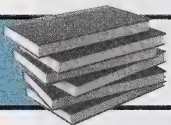
Listen to something on the *English Language Arts 20-1 Audio CD*.



Access information on the *English Language Arts 20-1 Multimedia Segments CD-ROM* or the *Researching and Making Presentations CD-ROM*.



A Novel Idea



Section 1 *Lord of the Flies*

Section 2 Reflecting and Connecting

Section 3 Preparing for Your Final Test

Module 7 is divided into three distinct parts. In Section 1, you'll be studying a novel; then, in Section 2, you'll be thinking one last time about your own language-arts skills and about yourself as a communicator. Finally, in Section 3 you'll wrap up the course by preparing for the final test.

You'll probably spend most of your time on the novel study. Curling up with a well-written novel can be a wonderfully relaxing and satisfying experience, as you can explore a new world and gain a better understanding of other lives. But a good novel should do more than just let you

escape for a while; it should also help you see your own world rather differently and, perhaps, ask some questions about human life and values.

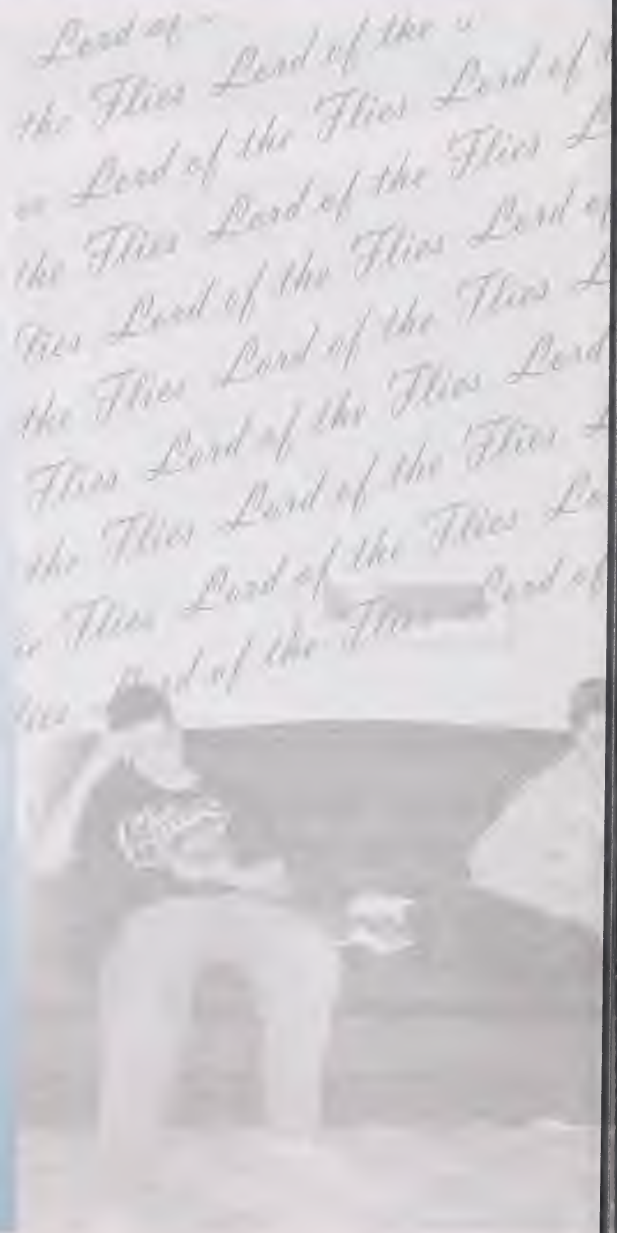
The novel you'll be reading in Section 1 is William Golding's *Lord of the Flies*. Though the novel is about a group of boys shipwrecked on a deserted island, there's a lot more to *Lord of the Flies* than you'd find in a traditional desert-island adventure story. You should enjoy reading *Lord of the Flies*, but the book should also make you think about a wide range of issues.

Section 1: *Lord of the Flies*

Do you enjoy escaping into the imaginary worlds created by the writers of novels? If so, you should enjoy Section 1; it will give you the chance to indulge yourself and enjoy a good book—William Golding’s *Lord of the Flies*—while your conscience can relax in the knowledge that you’re hard at work on your English Language Arts 20-1 course.

Because you’ll be reading an entire novel while working through Section 1, you should be prepared to do a lot of reading. Always remember that a good reader is an active reader. The personal experiences you bring to the novel will, and should, affect your response to what you read. Your life experiences are different from those of anyone else, so the novel you’re about to read will have a special meaning for you that no one else can share.

But remember to read the novel critically: ask questions, predict outcomes, look for the motives behind actions, make inferences, watch for symbols and motifs. As with everything else in life, what you get out of a novel depends largely on what you put into it.



Lesson 1: The Opening Chapters



You'll be reading *Lord of the Flies* in three parts. As you read, you'll be asked to record your thoughts and responses in your journal and to respond to questions based on the text. When you've finished reading the entire book, you can check back to find if your predictions were accurate and see if your feelings about the book have changed.

In Lesson 1, you'll be covering Chapters 1 to 4. Be sure to find a comfortable, quiet spot, free of distractions. If possible, try to find blocks of time that will allow you to read at least an entire chapter at a sitting; it's hard to get the complete impact of a novel if you read only a page or two at a time.



Questions will be asked on a chapter-by-chapter basis; you can respond to them as you complete each chapter or wait until you've completed the block of four chapters. It's usually best to read a novel in big chunks, so the reading prompts are set up in this way. However, if you'd rather do the work required for each chapter as you complete that chapter, that's not a problem. Use whatever strategy works best for you.



But before you get started, think about your own feelings as you begin to read a novel. Is your first concern to look at the book's size? Do you feel relieved to find a relatively short novel like *Lord of the Flies*? Or do you look forward to the experience of slipping into another world for a while? How do you read novels? Do you allot yourself blocks of time, or do you try to fit in a few pages here and there as time permits?

After thinking seriously about your own novel-reading habits, ask yourself if there's anything you could do to improve your reading strategies. If you think there is, try, while reading *Lord of the Flies*, to put them into effect. Remember, reading a good novel shouldn't be a chore. It should be a pleasant, satisfying experience that will help you grow and develop as a person.



Chapter 1: The Sound of the Shell



Now it's time to start reading. Though you'll be covering the first four chapters in this lesson, begin now by reading only Chapter 1. Before continuing on, respond to the journal suggestion that follows.

Having read Chapter 1 of *Lord of the Flies*, write a journal entry describing your initial response to the book. Consider questions like these:

- Did the author arouse your interest right off the bat?
- Which character(s) interests you most? Why?
- What conflict will develop? What will happen to the character you like best?
- Think about your familiarity with desert-island stories. What predictions can you make about the way the story will unfold?



Now continue reading. When you've finished Chapter 3, respond to the questions that follow.

Lord of the Flies is set during a nuclear war, though the time is never really made clear. A group of English schoolboys is being evacuated from Britain, and the story begins shortly after their plane has crashed on a deserted island in the Pacific Ocean.

In the opening pages, readers are introduced to two boys, Piggy and Ralph, as they size up their situation. At once, it's established that Ralph is a natural leader, whereas the overweight, asthmatic Piggy seems to be a follower. However, readers should see other qualities in these two boys as well.

1. In the book's first few pages, one of these two boys already shows more responsibility and maturity than the other.
 - a. Which boy seems more responsible? Use an example to support your response.
 - b. By contrast, which boy is slower to appreciate the seriousness of their situation? Again, use an example in your response.
2. When Ralph blows the conch shell, boys of all shapes and sizes come straggling out of the trees at random. In stark contrast, when Jack appears, he's leading a group of uniformed choirboys in militaristic fashion.
 - a. What inferences can you make about Jack's personality from this introduction?
 - b. Do you see any irony in Jack's marching band of choirboys? Explain your response.
3. When the boys gather together, they elect a chief and establish rules. Suggest a few things that readers can infer about the boys' backgrounds and experiences as members of society.

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 87.



Chapter 2: Fire on the Mountain



At the beginning of Chapter 2, the boys on the island are continuing to make an effort to maintain the responsible, democratic approach they originally took to governing themselves; but quickly a new element emerges when the “littluns” admit to fear of a beast of some sort on the island. Ralph, a rational, logical sort of boy, can’t really understand this fear; he offers a sensible explanation and tells the littluns that there is no beast. Jack, by contrast, intuitively grasps the younger children’s need for a strong protector. He jumps in and claims that he’ll hunt down and kill any beast that threatens them.

4. Jack and Ralph both have natural leadership skills, but they differ in style.
- a. Make a chart like the one shown here, and in it fill in some of the ways Jack and Ralph’s leadership styles and skills contrast.

Ralph’s and Jack’s Leadership: A Comparison	
Ralph’s Style	Jack’s Style

- b. Given the situation the boys find themselves in, whose style do you think will ultimately prove more effective? Give reasons for your response.
5. It’s clear by this point that the conch has become an important symbol to the boys on the island.
- a. Explain what the shell symbolizes and why this is so important to the boys.
- b. At this point, which of the boys seems to understand most deeply the significance of the conch and its associations? Explain your response.

6. Some of the events that have occurred in the opening chapters of the novel foreshadow later events. Though you haven't yet read far into the novel, at this point you should be able to predict some of the directions that life among the boys is likely to take.
 - a. After the first attempt at lighting a signal fire, Jack tells Piggy, "The conch doesn't count on top of the mountain." This comment is foreshadowing something about future developments on the island. What can you predict from this statement?
 - b. Chapter 2 ends with a fire blazing out of control and the death of a young boy. What can you predict from this event?

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 88.

Chapter 3: Huts on the Beach

In the opening scene of Chapter 3, readers encounter a very different Jack from the choirboy who first appeared in Chapter 1. In this scene, Golding is clearly trying to make a vivid impression on his readers about what's happening to the boys on the island.

7. Explain what you see happening to the new society the boys have established for themselves in this world without adults.

In contrast to Jack the hunter, readers discover Ralph the builder. While Jack is playing at being a savage, Ralph, with only Simon's help, is doggedly doing all the work he thinks is necessary to provide the boys with shelters. Clearly, Ralph and Jack have very different values.



8. Can you suggest any parallels between the attitudes shown by these two boys in their adult-free world and what goes on in your own, adult-controlled society? What set of values and principles at work in the real world does each boy represent?

When discussing his hunting with Ralph, Jack confesses in Chapter 3 that sometimes "... you feel as if you're not hunting, but—being hunted; as if something's behind you all the time in the jungle." Ralph is incredulous; he can't understand this feeling at all.

9. This exchange provides an insight into the characters of the boys that deepens readers' understanding of why Jack is able to deal with the psychological needs of the littluns better than Ralph is. Why is he able to do this?

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 88.

Chapter 4: Painted Faces and Long Hair

Chapter 4 initially focuses on the littluns. They're too small to have their own points of view, but Golding uses them in this chapter to show readers something about human relations.

Schoolyard bullying is an issue very much in the public eye these days. Whether there's more of it going on than there used to be, whether it's escalated in the degree of violence involved, or whether the media is simply covering incidents more thoroughly, people are very concerned about bullying and its effect—both on its victims and its perpetrators.

What are your thoughts on the issue of bullying? Have you ever been the victim of bullying? Have you, perhaps, ever bullied anyone yourself? What is it in human nature that causes bullying? What should, or can, be done to eliminate or curtail it?

When Roger and Maurice encounter Henry, Johnny, and Percival on the beach in Chapter 4, what happens is what takes place all too often when older children encounter younger ones: they become bullies, kicking over the littluns' sand castles for the sheer enjoyment of it.

10. What does Golding seem to be saying here about the natural instincts of human beings?
11. Maurice hurries away when he realizes that he's kicked sand into Percival's eyes. In the past, he has been punished for such actions. And though there are no adults around now, he's internalized the message that it's wrong to kick sand into other people's eyes.

What can readers infer here about Golding's views on natural instincts and society's effect on them?

12. Unlike Maurice, Roger remains behind, amusing himself by throwing stones at Henry. Perhaps readers can infer that Roger has stronger instincts toward cruelty than Maurice. He's not so easily discouraged from having fun by hurting others. Despite the pleasure Roger derives from tormenting Henry, however, he's careful not to actually hit him.
- Why does Roger throw to miss?
 - Again, what does Golding seem to be saying about natural instincts and the effects of socialization?

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 89.



Mrs. Davonne: So, what do you think of the novel so far?

Tashi: It's sort of like these boys have set up a little world of their own. Since there are no adults, they have to establish a society themselves. The older boys are like society's leaders, and the little kids are the regular people.

Roger: Yeah, but there are problems with their new society already. At first, because of everyone's background, they go about things in an orderly way, but you can see cracks in the system. One boy has already died, and Jack wants to become like a savage and forget about being rescued. He's already gone from dreaming of being a savage to actually killing a pig.

Tashi: Yeah, and the hunters care more about the kill than about missing a chance at being rescued. And then there was that chanting: "Kill the pig. Cut her throat. Spill her blood." That was so dark and—well—primitive. It gave me the creeps.

Mrs. Davonne: Those are good points. Jack seems to have a warlord mentality, doesn't he? Whenever there's a major breakdown in a society, people who want power begin to emerge and take control. The majority of people are often happy to let them have it if they can offer protection and provide the basics of life—like food and security. These people are warlords, and that's just what Jack wants to be. When he tosses meat to the others, he's asserting his power to provide for them.

Tashi: Yeah, but in return he wants obedience—and that will be the end of rule by law.

Roger: But surely Ralph and the others won't let that happen. I mean, Piggy may be heavy and sickly, but he's smart and responsible. Ralph may not be as glamorous as Jack or as smart as Piggy, but he's a take-charge kind of guy—and he has Piggy on his side.

Mrs. Davonne: Well, we'll have to see. And that means reading the next three chapters.

In this lesson, you've read the first third of *Lord of the Flies*. You've begun to know the main characters, you've watched the boys try to establish a democratic society, and you've seen the first cracks appear in that society. The next few chapters will reveal how things develop as the boys struggle to cope in their world where there are no adults to tell them what to do. But before going on to the next lesson, respond to the journal suggestion that follows.

Having read the first four chapters of *Lord of the Flies*, what are your feelings about the novel? Are you enjoying it? Are you anxious to read on? So far, are your early predictions promising to come true, or are you having to revise them? What do you foresee as the future for the society the boys have created on their island?



Lesson 2: The Middle Chapters



You've read the first four chapters on *Lord of the Flies*. In this lesson, you'll read Chapters 5 through 8 and respond to the questions regarding each chapter. If you'd rather, respond to the questions as you complete each chapter.

Chapter 5: Beast from Water

In Chapter 5, Ralph again calls an assembly in an attempt to re-establish the rules and regulations that he realizes are vital if the boys are to live decently and be rescued. But once again, things slip away from him as irrational forces assert themselves. The fear of the beast is clearly a more potent force for many of the boys than their desire for rescue or their need for Ralph's rules.

During the discussion of the beast, two boys, Piggy and Simon, reveal an insight into just what the boys really do have to fear. When Piggy says that there is no fear "unless we get frightened of people," he's showing an awareness that if there's anything to be afraid of on the island, it's themselves—or certain ones among them. (Piggy, remember, has feared Jack from their first encounter.) Later, Simon suggests that perhaps there is a beast, but adds, ". . . maybe it's only us." He, too, recognizes that if there is an evil force at work on the island, it's present in themselves, not in some animal or monster that stalks them at night.

1. Think about what Piggy and Simon are trying to express. Which of them (if either) do you think has a better grasp—or a deeper understanding—of what the “beast” really is? Explain your response.
2. As a reader, you should have a pretty good idea of just what the beast on the island really is.
 - a. What is the great danger—the evil force—present on the island?
 - b. Is there a similarity here with the real world—the world outside the island? Be sure to explain your ideas.
3. The assembly falls apart with Ralph shouting, “The rules! . . . You’re breaking the rules!” Jack responds, “Bollocks to the rules!”

What is happening to the orderly British schoolboys who so recently landed on the island?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 89.

Chapter 6: Beast from Air

In Chapter 5, the boys were waiting for a sign from the adult world. In Chapter 6, a “sign” comes in the form of a dead parachutist who has landed on the mountain, a casualty of the same war that brought the boys to the island in the first place.

4. What does this event say about the adult world outside the island as compared to the island world of the boys?

In Chapter 6, an exploration is carried out in search of the beast. This exploration is an ironic comment on the original exploration of Chapter 1. The childish innocence and the atmosphere of boyish exploration and adventure of Chapter 1 are now almost entirely lacking. The boys seem like boys again, however, when they discover a spot that would make a wonderful fort. They could roll rocks right onto the “bridge” in case of attack.



5. Young boys tend to love building forts and imitating battles. It all seems rather harmless. But in this island society, things that begin as childish fun have a way of becoming ominous and all too real. What predictions can you make about future events in the story from all this talk about a fort?

6. In Chapter 6, Jack says this:

Conch! Conch! we don't need the conch any more. We know who ought to say things. What good did Simon do speaking, or Bill, or Walter? It's time some people knew they've got to keep quiet and leave deciding things to the rest of us—.¹

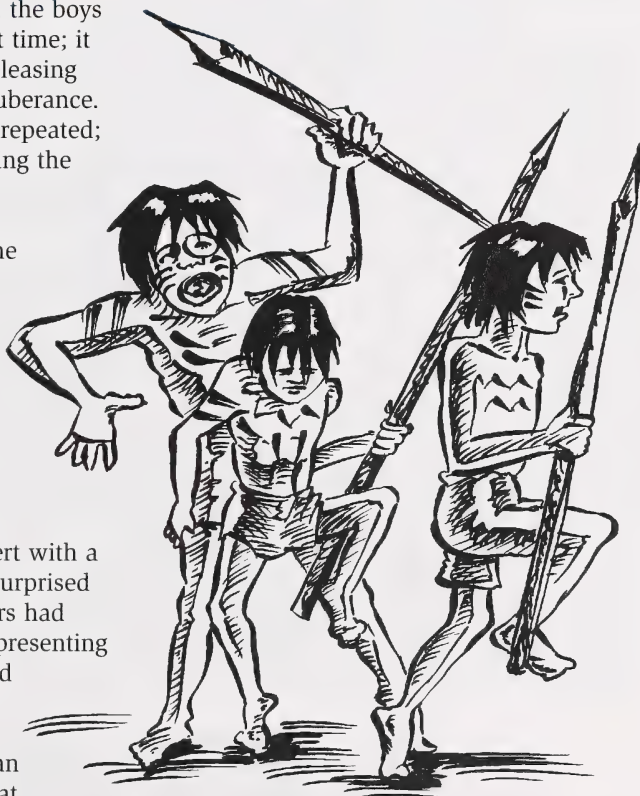
If Ralph represents government by law and democratic procedures, what form of government does Jack clearly represent?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 89.

Chapter 7: Shadows and Tall Trees

Near the end of Chapter 4, the boys did their dance for the first time; it seemed a simple way of releasing tension and expressing exuberance. In Chapter 7, the dance is repeated; but this time, Robert, playing the part of the pig, is hurt.

7. Given this change in the nature of the dance, what future event might an active reader predict as the island society continues to break down?
8. Ralph, too, joins in the dance and jabs at Robert with a spear. This may have surprised you; up till now, readers had thought of Ralph as representing the forces of reason and civilization. What can you infer about the writer's vision of human nature from the fact that even Ralph can enjoy inflicting pain if the circumstances are right?



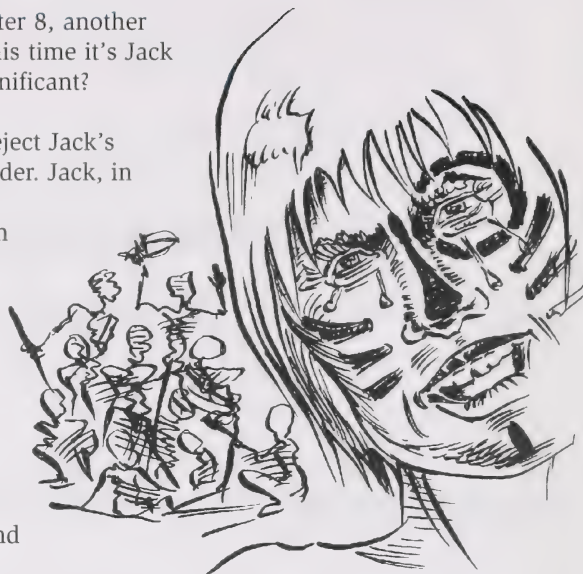
Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 90.

¹ William Golding, *Lord of the Flies* (London: Faber and Faber Ltd., 1981), 111. Reproduced by permission.

Chapter 8: Gift for the Darkness

9. Near the beginning of Chapter 8, another assembly takes place, but this time it's Jack who calls it. Why is this significant?
10. At the assembly, the boys reject Jack's plea that they make him leader. Jack, in tears, runs off shouting the classically childish line, "I'm not going to play any longer. Not with you."

What comment does Golding seem to be making through Jack's behaviour about the way members of the adult world—that is, the "real" world—act toward power and authority?



11. Earlier in the novel, Ralph was surprised to discover that he had begun to bite his nails. In Chapter 8, this passage appears:

Ralph sat down and began to poke little holes in the sand. He was surprised to see that one had a drop of blood by it. He examined his bitten nails closely and watched the little globe of blood that gathered where the quick was gnawed away.¹

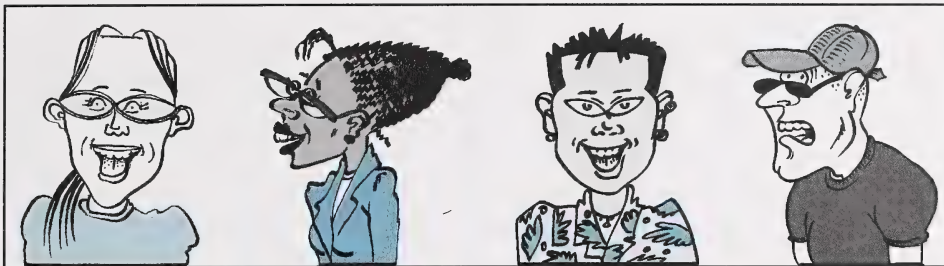
- a. What can you infer about Ralph's state of mind from this description?
- b. What has brought about this state of mind?

Jack is happy now that he's free of interference from Ralph and Piggy. The real turning point in the struggle between Jack and Ralph, however, isn't Jack's leaving the assembly but the killing of the pig. Jack leads his hunters to appease the beast in the most obvious way—that is, by offering it part of the kill. The hunt is now about more than gathering food.

12. What does the offering of this sacrifice to the beast symbolize in the struggle between reason on the one hand and superstition and fear on the other? In other words, how is it the turning point in the struggle between Ralph and Jack?
13. After his seizure in Chapter 8, Simon feels compelled to climb the mountain. Why?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 90.

¹ William Golding, *Lord of the Flies* (London: Faber and Faber Ltd., 1981), 145. Reproduced by permission.



Anita: I'm not sure I get this beast business. What do Piggy and Simon mean when they talk about the beast being people—or even that it's themselves?

Mrs. Davonne: It's about evil, isn't it? The boys, alone on an island, naturally feel frightened of the unknown world around them. But Piggy and Simon understand—especially Simon—that the evil they should fear is really the dark impulses within themselves. If they let themselves go and revert to a savage lifestyle where the strong rule, it's game over.

Kai: That whole parachutist stuff is kind of weird. Why did Golding include that in the story? It seems pretty farfetched.

Anita: I think I understand that part. The boys are hoping for help from the outside world—the world of grown-ups. But that world is really just as messed up as their island world. The adults are at war, too; the dead parachutist sort of symbolizes their inability to do any better than the boys.

Roger: I'm bothered most by that dance. I mean, if even Ralph can get into all that primitive, emotional stuff, what hope is there for any of the boys? They began with rules and democracy, but they all seem to be turning into brutes. It's just that some may be doing it faster than others. I guess everyone has a dark side.

Kai: I'm bothered even more by the way the hunters cut off the pig's head and offered it as a sacrifice to the beast. Is that primitive or what?! It's as if thousands of years of civilization are being stripped away and the boys are behaving like total barbarians. They're not far from making a human sacrifice!

Journal Assignment (1)

Having read about two-thirds of *Lord of the Flies* now, what's your reaction to the story at this point? What aspects have affected you the most? What events do you find the most upsetting? What do you hope will happen? What do you predict will happen? What do you think William Golding may be saying about human nature and society in his novel?

In Lesson 2, you've read the middle chapters of *Lord of the Flies*. You've seen the turning point in the story as the hunters try to appease the beast—the force of darkness—with an animal sacrifice. Still, Ralph, Piggy, Simon, and a few of the other boys still seem essentially good and decent. Perhaps they, and the principles they represent, will still prevail. The only way to find out is to read the rest of the novel.

Lesson 3: The Final Chapters



You've now read the first eight chapters on *Lord of the Flies*. In this lesson, you'll complete your reading of the novel. When you've read Chapters 9 through 12, respond to the questions that follow. Alternatively, as before, as you finish each chapter, you can respond to the questions related to it.

Chapter 9: A View to a Death

In Chapter 9, the dance, which had begun so innocently in Chapter 4, has progressed to the point where it has become a hypnotic ritual. It induces a trance-like state in the boys. The darkness, the atmospheric tension, and the approaching showdown between Ralph and Jack influence the boys, too. When Simon bursts into their circle, they kill him in their mesmeric state, realizing only in part what they're doing.

1. Why is it significant that Ralph and Piggy participate in the killing of Simon?
2. Simon seems to be the most truly good person on the island. He's different from the other boys, and in the end the group kills him.
 - a. What does Golding seem to be saying about human nature when he has all the members of the island society participate in the almost ritualistic killing of the one member of that society who is clearly their moral superior?
 - b. Can you think of any parallels in the group's treatment of Simon within your own society or in history? If so, explain.

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 90.

Chapter 10: The Shell and the Glasses

In Chapter 10, readers find the boys trying to explain away Simon's death. Piggy claims that it was no one's fault—except, perhaps, Simon's own for blundering in as he did. Jack says that Simon was really the beast in disguise. Only Ralph accepts some responsibility for the killing, but he's soon convinced by Piggy that it was just an accident.



3. What does Golding seem to be implying about human nature here?
4. What inferences can you draw from this about Golding's views on individual responsibility in events like wars, riots, and other collective acts of violence?
5. Chapter 10 reveals a sharp contrast between Ralph's leadership early in the novel and Jack's very different regime at the end. How does Jack's style of governing differ from Ralph's?

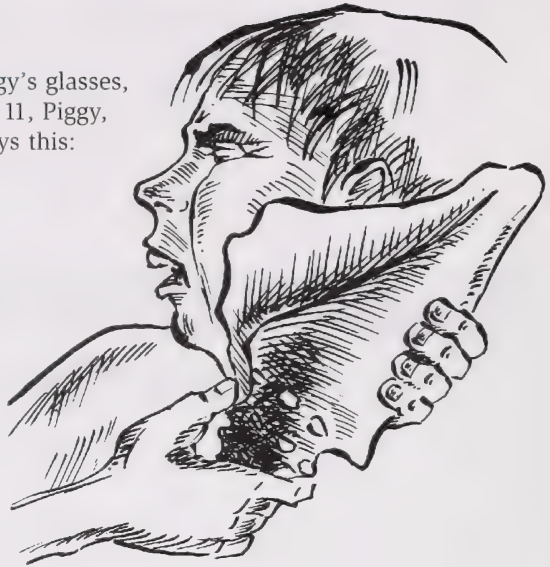
Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 91.



Chapter 11: Castle Rock

In Chapter 10, Jack's gang stole Piggy's glasses, effectively blinding him. In Chapter 11, Piggy, filled with righteous indignation, says this:

I'm going to him with this conch in my hands. I'm going to hold it out. Look, I'm goin' to say, you're stronger than I am and you haven't got asthma. You can see, I'm goin' to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right is right. Give me my glasses, I'm going to say—you got to!¹



6. How does the tone of this short speech differ from that of Piggy's statements earlier in the novel?
7. Some critics have suggested that more than any other paragraph in the book, this speech by Piggy expresses the essence of what Golding sees as the correct basis for human, political, and societal relationships. In your own words, explain what that basis is.
8. When Ralph, Piggy, and Samneric decide to approach Jack in a civilized manner and demand that he return Piggy's glasses, they feel that they must wash and comb their matted hair and dress as neatly as they can. Why do they feel it's important to make these preparations?
9. Piggy is killed in Chapter 11, and the conch is destroyed at the same moment. Why is this fitting?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 91.



¹ William Golding, *Lord of the Flies* (London: Faber and Faber, Ltd., 1981), 189. Reproduced by permission.

Chapter 12: Cry of the Hunters

In Chapter 12, the lighthearted, boyish Ralph, who so easily slipped into the role of leader in Chapter 1, has become a lone, hunted animal. Even Samneric have taken the easy way out and gone over to Jack's side.

10. Because he still feels for Ralph, Sam gives him some meat and warns him that "Roger sharpened a stick at both ends." What is implied in this warning?



In trying to escape from the other boys, Ralph wriggles into a thicket and lies hiding. Golding writes,

Ralph picked up his stick and prepared for battle. But what could they do? It would take them a week to break a path through the thicket; and anyone who wormed his way in would be helpless. He felt the point of his spear with his thumb and grinned without amusement. Whoever tried that would be stuck, squealing like a pig.¹

11. What is happening to Ralph's personality?
12. During the hunt for Ralph, Golding stops speaking of individual boys to a large extent. Instead, wherever he refers to any one of them, he simply calls him "a savage" or "the savage." Suggest a reason for this change.

When the boys encounter the naval officer on the beach and he asks who the boss is, Ralph replies, "I am." Then this passage appears:

A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.²

13. Why has Jack, the terror of the island, a power-hungry savage, suddenly become in the eyes of the reader a funny-looking little boy afraid to step out of the background?

¹ William Golding, *Lord of the Flies* (London: Faber and Faber Ltd., 1981), 212. Reproduced by permission.

² *Ibid.*, 222.

The ending of *Lord of the Flies* is highly improbable—a classic example of the *deus ex machina* technique mentioned in Module 2. Yet there can be no question of Golding's having used this device just to give his novel a conventional happy ending. The writer who had Simon and Piggy brutally killed wouldn't balk at having Ralph suffer the same fate.

14. Note that Ralph is saved by a military man, wearing a gun, while a warship waits offshore. What comment does Golding seem to be making about the adult world into which the warring boys are about to return?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 91.

 And that's the end of the novel. What did you think?	 I don't know. It wasn't exactly a pleasant read, but it sure got me thinking.	 Yeah. Golding seems to think that human beings are all dark inside—that we have these evil instincts that only rules and training can control.
 And you think he's wrong, I take it.	 Well, I always think of human beings as essentially good. Sure there are a few bad apples, but most people seem basically decent. But Golding's sure got me thinking. Could I ever behave like those boys if I found myself in that situation? I'm not sure.	 Well, if the book got you thinking, that's all Golding would want. You'll be able to dig a little deeper into it in the next lesson.

What are your final thoughts on *Lord of the Flies*? Here are some questions to ask yourself as you respond:

- Did you find the ending satisfactory?
- Was it what you expected?
- Do you agree with the writer's views on human nature?
- How accurate were your predictions?
- If you were William Golding's editor, what changes might you have suggested that he make to his novel?

In this lesson, you've read the last third of *Lord of the Flies*. In reading the novel and responding to the questions in Lessons 1 through 3, you've thought a good deal about the issues William Golding wished his readers to ponder. The remaining lesson in Section 1 will help you dig even deeper into those issues.

Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 1 to 4.



Lesson 4: *Lord of the Flies*— Digging Deeper



You've read and thought about *Lord of the Flies* on a chapter-by-chapter basis. As you worked through Lessons 1, 2, and 3, you responded to a number of relatively short questions that were designed to get you thinking about the book you were reading. In this lesson, you'll be thinking about some of the broader issues in *Lord of the Flies* and looking at the novel as a whole.

The Conflicts

The protagonist in *Lord of the Flies* is clearly Ralph. While Ralph is by no means a flawless human being, he's the one who most obviously stands for fairness and rule of law; readers usually identify with his struggles the most.

In Module 3, you were given a quick review of conflict in works of literature. You were told that there are three basic types of conflict:

- A person-versus-person conflict occurs when the protagonist struggles with another person or a specific group of people.
- A person-versus-environment conflict occurs when the protagonist struggles with physical surroundings or society at large.
- A person-versus-self conflict occurs when the protagonist struggles with an opposing force within the protagonist him- or herself.

1. Unlike a short story, a novel usually has more than one conflict. Identify an example of each of the three types of conflicts that Ralph experiences. In each case, be sure to identify the antagonist.
 - a. a person-versus-person conflict
 - b. a person-versus-environment conflict
 - c. a person-versus-self conflict

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 92.

Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 5 and 6.

The Setting



William Golding doesn't take much time explaining precisely how the boys get to the island in *Lord of the Flies* and what readers do learn they get indirectly from comments made by Ralph and Piggy in Chapter 1. The exact time or place is never made clear, but readers are told that a plane full of boys who were being evacuated from England during a nuclear war has crashed into an uninhabited Pacific island. The entire scenario isn't terribly probable: the adults in the plane have all died whereas the boys have survived unhurt. Yet Golding pays little attention to these matters; he simply gets on with the story.

2. Bearing in mind Golding's purpose in writing *Lord of the Flies*, why would he have selected a deserted South Pacific island for his setting?

3. Suggest a reason why the details of how the boys got to the island were left unexplained. That is, why would Golding have decided not to clarify such issues at the beginning of the book?

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 92.

Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 7 and 8.

The Characters



It's never made clear exactly how many boys are on the island in *Lord of the Flies*, but it is clear that they're divided roughly into two lots—the littluns and the older boys. The personalities of the littluns are never developed (except, to a minor degree, that of Percival). The characters that are developed are Ralph, Piggy, Jack, Simon, Roger, and, to a lesser degree, Samneric and Maurice. Did you notice, when reading the novel, that these boys seem to represent certain human *types*? They seem to symbolize very different sorts of human qualities.

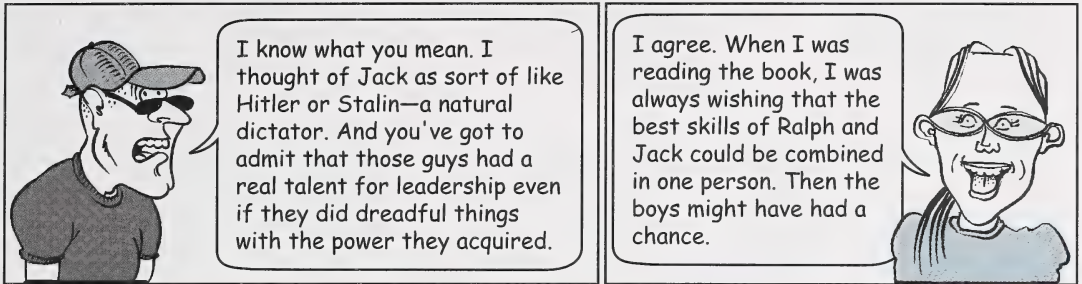
4. The following is a list of personality traits that basically sum up each boy. Match the boys with the personality types they represent. Choose from these characters:

- | | | |
|---------------------------------|-----------------------------|------------|
| • Ralph | • Jack | • Roger |
| • Piggy | • Simon | • Samneric |
| a. intelligence/intellectuality | d. innocence/ordinariness | |
| b. saintliness | e. cruelty | |
| c. decency/fairness/courage | f. hunger for power/egotism | |

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 92.

If each of the characters in *Lord of the Flies* represents specific aspects of the human personality or some type of human being, the implication, of course, is that none of the boys is perfect; each has strengths and weaknesses. Ralph is clearly the novel's protagonist and is, in most ways, a very appealing character; the boys at once recognize his leadership qualities and elect him to be their chief. However, Ralph isn't perfect; he has real limitations. Piggy fills in some of these gaps, but he can't compensate for all of Ralph's shortcomings as a leader.

Jack, the novel's principal antagonist, is a far less attractive character than Ralph; but gradually, he shows himself to have certain leadership abilities that Ralph lacks. With these abilities, he manages to bring every boy left alive on the island over to his side. Although readers despise Jack's bullying, it's hard to deny his real ability in single-handedly uniting the boys behind him.



Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 9 and 10.

The Theme

allegory

a work that uses symbolic characters and events to express generalizations or truths about human life

Lord of the Flies can be called an **allegory**. An allegory is a fictional story that uses symbolic characters and events to express a truth about human existence. *Lord of the Flies* can be read as a simple adventure story, but this would miss the point. An allegory has something very definite to say about human life; its theme, therefore, is of the utmost importance.

Many allegories are simple stories with obvious lessons to teach; by contrast, *Lord of the Flies* is more complex. Just what is it that Golding is saying about human life? Because this question is so important, critics have come up with a variety of theories about Golding's message in *Lord of the Flies*. Here are four common ones:



- *Lord of the Flies* is essentially a political critique intended to illustrate the weaknesses that the western democracies (especially Golding's native England) demonstrated prior to World War II (the novel was written shortly after the war). Jack's rise to power symbolizes the rise of Fascist dictatorships in Europe, especially the Nazi regime in Germany; and Ralph's inability to deal adequately with the threat illustrates England's unwillingness to stand up to Hitler until he had grown too powerful. The theme is, then, a clear moral: we must be alert to the rise of dictatorships and be prepared to do whatever is necessary to crush them early.
- *Lord of the Flies* is a psychological study. Golding wants to show how, within a single human being, different forces are at war. If any one force is allowed to dominate the others, disaster results. It's only if a balance is achieved that things go well and the mind can be considered healthy. The group of boys symbolizes the human mind, and each of the characters represents some specific aspect of the human mental makeup. The lesson of the novel is that a healthy human mind is one in which there is a balance between such elements as intelligence, spirituality, integrity, and will.
- *Lord of the Flies* is a study of human beings' very nature. The theme is that evil is inherent in everyone and that only through such things as our laws, customs, and religious practices can we keep it in check. If we allow these civilizing influences to disappear, our own innate evil can easily gain the upper hand.
- *Lord of the Flies* is a moralistic tale with a traditional message about good and evil. The theme is that there are good and evil people in the world whose natures are in constant opposition. Consequently, good people must constantly be on their guard and remain willing to take action to suppress evil wherever it raises its head.

Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 11 and 12.

Symbolism

Because *Lord of the Flies* is an allegory, its meaning lies beneath the surface; readers must constantly be alert for symbols and symbolic events.

An obvious example of an object with symbolic meaning in the novel is the conch. A beautiful, fragile shell, the conch is used to call democratically run assemblies. Anyone holding the conch may speak and no one may interrupt him. The authority is passed along to whoever gains possession of the shell. Clearly, the conch is a symbol of order, stability, rule of law, and the democratic process. Piggy and Ralph discover it and use it to establish some order among the boys. Jack chafes at its restrictions, and later denies its importance and usefulness. Finally, Roger, Jack's henchman, destroys it. When the conch is gone, so, too, have reason, order, and stability.



Mrs. Davonne: Did anybody pick out any other symbols in the novel?

Kai: I think I got one—Piggy’s glasses. Piggy is the brainiest one on the island, and the glasses help him see. So I think they sort of symbolize improved vision—or something like that. Piggy sees and understands things clearly.

Roger: Hey, that’s neat. I think you’re right. And here’s something else—they use his glasses to light the signal fire, and it’s the fire that should connect them with civilization. So maybe his glasses sort of represent that connection, too.

Mrs. Davonne: Good points. And did you notice what happens to Piggy’s glasses as Jack’s savagery begins to become the dominant force on the island?

Kai: Yeah, the glasses are broken. And later, when Jack’s in total control, he takes Piggy’s glasses away.

Mrs. Davonne: Exactly. Now reason has completely disappeared from the boys’ lives.

Roger: The pig’s head as a sacrifice to the beast is another symbol. It symbolizes the boys’ descent into a totally primitive, savage way of thinking and behaving.

Mrs. Davonne: That’s right. The explanation that follows will make the symbolism of the pig’s head even more significant for you.

The title of your novel is an allusion—and one that was carefully chosen by William Golding. He wanted to convey the idea of something horrible and sinister. To do this, he chose the English translation of the Hebrew *Beelzebub* (sometimes written *Baalzebub*). This name refers to a creature who was worshipped as one who could bring or send away flies. Ancient people knew that there was a connection between flies and disease; if a god could disperse flies, then he must also have power over disease—and, by extension, life and death. In Jesus’ time, however, the word evidently meant “the prince of devils” or “Satan.” The symbolic significance of the book’s title and the pig’s-head offering should be much clearer if you bear this in mind.

5. As an allegory, *Lord of the Flies* is full of symbolism. For example, various places on the island take on powerful symbolic meanings. Listed here are seven features of the island followed by seven symbolic meanings. Match the island features with their meanings.

- the mountain
 - the jungle
 - Castle Rock
 - Simon's retreat
 - the meeting platform
 - the scar across the island
 - the island itself
- a. reason
 - b. confusion; darkness in the human spirit
 - c. ravages of human warfare
 - d. human brutality
 - e. peace; mystical experience
 - f. hope; elevation of the human spirit
 - g. overall condition of humanity



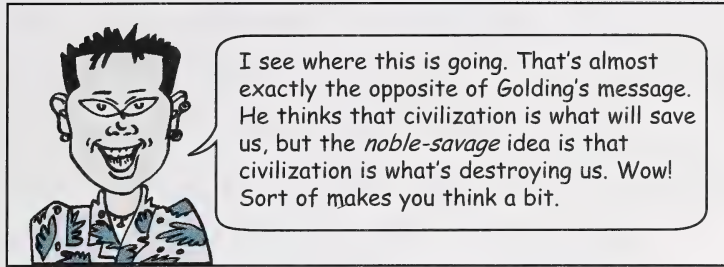
Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 92.

Now open Assignment Booklet 7A, turn to the Section 1 Assignment, and respond to questions 13 and 14.

Values and Context

William Golding wrote *Lord of the Flies* not long after World War II had ended and at a time when the world was slipping into the Cold War. At that time, the threat of global nuclear conflagration was becoming painfully real. In this context, it seems natural, perhaps, that Golding would take the view that human beings must hang on tightly to their civilizing traditions, laws, and beliefs or face dreadful consequences.

Today, things can seem rather different. We hear more about the threat of environmental degradation than nuclear holocaust. These days, it's often said that human beings must learn to live once again in harmony with nature if the world as we know it is to survive. This message is in many ways a modernization of the ideal of the *noble savage*—the theory that humanity's problems stem from our civilization and that the best, healthiest, and noblest life is in the state of nature such as that which pre-dated civilization.



There's nothing new about the noble-savage point of view. For example, the classic novel *Huckleberry Finn*, written in the nineteenth century by the American author Mark Twain, seems to teach this idea. In this famous work Huck, the protagonist, is an open, kindhearted, unselfish boy who has these qualities precisely because he has managed to avoid the "civilizing" influences of society. An almost totally natural youngster, Huck keeps on brushing up against society and its institutions—education, religion, law—only to appear each time far nobler than his society. Huck has a natural dignity that members of civilized society lack.

Many people see *Lord of the Flies* as a repudiation of this point of view. They see it as an assertion that it's only by means of civilization and its institutions that humanity can keep from sinking into a savage and barbaric state. William Golding seems to be siding with the great seventeenth-century British philosopher Thomas Hobbes, who described life in a state of nature as "... solitary, poor, nasty, brutish, and short."

Turn to Assignment Booklet 7A, and complete the remaining question for this section. Submit your Assignment Booklet for assessment.

GOING FURTHER

1. William Golding, author of *Lord of the Flies*, was born in 1911 and died in 1993. During the second world war, Golding served in the Royal Navy; it was his wartime experiences that impressed on him the evil that he felt resides in the heart of each and every human being. *Lord of the Flies*, appearing in 1954, was Golding's first novel, and though more novels and plays would follow, it remains the work for which he's best known.

If you'd like to learn more about Golding, his life, and his writings, do an Internet search. It will turn up a good deal of information. You'll likely find more information on *Lord of the Flies* as well—including a three-dimensional representation of the island.



2. Two movie versions of *Lord of the Flies* have been made, one in 1963 and the other in 1990. If you get the chance to see either one, you might enjoy comparing the screen version with the novel itself. Remember that moviemakers can never include every element that a novelist can; the writers and director must make choices. If you watch a film version, ask yourself why the moviemakers made the choices they did—and whether you would make the same choices.

Conclusion



In Section 1, you've read one of the classic works of literature of the twentieth century. You've considered the novel's allegorical aspects, its symbolism, and its theme. You've thought about the work in the context in which it was written, and you've had a chance to express your own views on what it has to say. There's a great deal to think about in *Lord of the Flies*; it's a book that can be interpreted in a variety of ways. Some day you might consider rereading this novel. It would be interesting to see how your understanding of it, along with your attitude toward what it has to say, have changed—or, perhaps, stayed the same—over the years.

Section 2: Reflecting and Connecting

You're now getting close to the end of this English Language Arts 20-1 course. Are you beginning to think about wrapping things up and preparing for your final test?

This section will focus on a self-assessment of your language-arts skills to give you an idea of your strengths and weaknesses and to help you prepare for your final test. You'll also be thinking about what you've learned about writing, speaking, interpreting literature, and creating and receiving visual and oral communications—skills you'll need for your final test.

This section by no means constitutes a complete review of the course; you'll be responsible for that yourself. However, this section should help you decide which aspects of the course materials you find particularly challenging and which ones you feel you've most fully mastered. It should also help you think back to some of the questions you were asked about yourself as a communicator back in Module 1. Would you answer any of those questions differently now?

Reflecting and Connecting
Reflecting and Connecting
Reflecting and Connecting
Reflecting and Connecting
Reflecting and Connecting

Lesson 1: Reviewing Your Communication Skills



text

an individual work (written, visual, or oral) or a part of such a work



Reading, writing, listening, speaking, representing, and viewing are part of your everyday life. In English Language Arts 20-1, you've worked to improve your skills in all of these areas. The emphasis has been on reading and writing, but all your communication skills are important. The purpose of this lesson is to reflect on these processes as you use them.

Comprehension is part of all communication skills. Whenever you read, listen, or view, you must work with something. That something, as you should know, can be called a **text**, meaning an individual work—written, visual, or oral. In this sense, *text* includes cartoons, poems, advertisements, films, articles, speeches, posters, and other works. When you write, represent, or speak, you produce a text. In conversation, the text occurs as you speak and listen. When people communicate, they work with texts.

1. Think about how you understand what you listen to, see, and read. Look at the list of strategies that follows. For each of the questions that come after the list, pick the word that best describes your own practice:

• always • usually • sometimes • rarely • never

- a. Do you think of the texts you encounter in your day-to-day life as meaningful ways to grow, develop, and expand your own ideas and perceptions?
- b. When reading, do you reread to clarify ideas?

- c. When dealing with a visual, aural, or multimedia text, do you look for meaning and understanding as you would for a written text?
 - d. Do you ask questions about thoughts, feelings, or experiences expressed in a text when those ideas aren't clear to you?
 - e. Do you seek further information when appropriate? (For example, do you consult a dictionary, the Internet, other people, or your library?)
 - f. Do you talk with others to clarify meanings?
 - g. If other people interpret texts differently than you do, are you open to their ideas?
 - h. Do you write to clarify meanings?
 - i. Do you consciously employ other strategies to make meaning when challenged by a text?
 - j. When you use strategies to make meaning, do you try to monitor their effectiveness and modify your tactics in similar situations you encounter in the future?
 - k. Do you notice techniques that the creators of written, visual, and oral texts use to enhance communication?
 - l. Do you strive to use language to include other people and to develop shared experiences and understandings, or do you sometimes use it to exclude others and limit your opportunities to expand your ideas and relationships?
2. Do you employ strategies or tactics when working with texts that haven't been mentioned in question 1? If so, what are they?



Compare your responses with those in the Appendix, Section 2: Lesson 1 on page 93.

Now think about ways that your understanding of a text will differ from that of another person.

Here are some factors that might affect you as a reader/listener/viewer:

- where you live (and where you've lived previously)
- your life experiences
- your formal and informal education
- the other texts you've listened to, viewed, and read
- your attitudes and values
- your gender
- your cultural background

Factors like these all affect how you respond to texts. That's why the meaning you make from a text is, to some degree at least, unique. These factors can either help or hinder you in the process of understanding a text.



3. a. Think about yourself. Can you think of any situations where one or more of the listed factors helped you deal successfully with a text? Try to think of **two or three** situations where this occurred. Remember, the text doesn't have to be a written one.
 - b. Think back to a story or poem that you read earlier in the course and felt very comfortable with. Show how any **three** of these factors affected your ease of reading this story or poem.
4. a. Have any of the factors in this list ever limited your understanding of a text? Try to think of **two or three** situations.
 - b. Suggest **two or three** strategies that can you use to overcome factors that limit your understanding of texts.
5. Now think of a piece of literature you needed to work hard to understand and appreciate while taking this course. Go back again to the list of factors and show how any **three** of them affected your reading of this specific text. Consider both positive and negative effects.
6. Now think about which of these factors affect your writing and speaking. Choose **three** factors that are very important and explain how each affects the written and spoken texts that you produce.



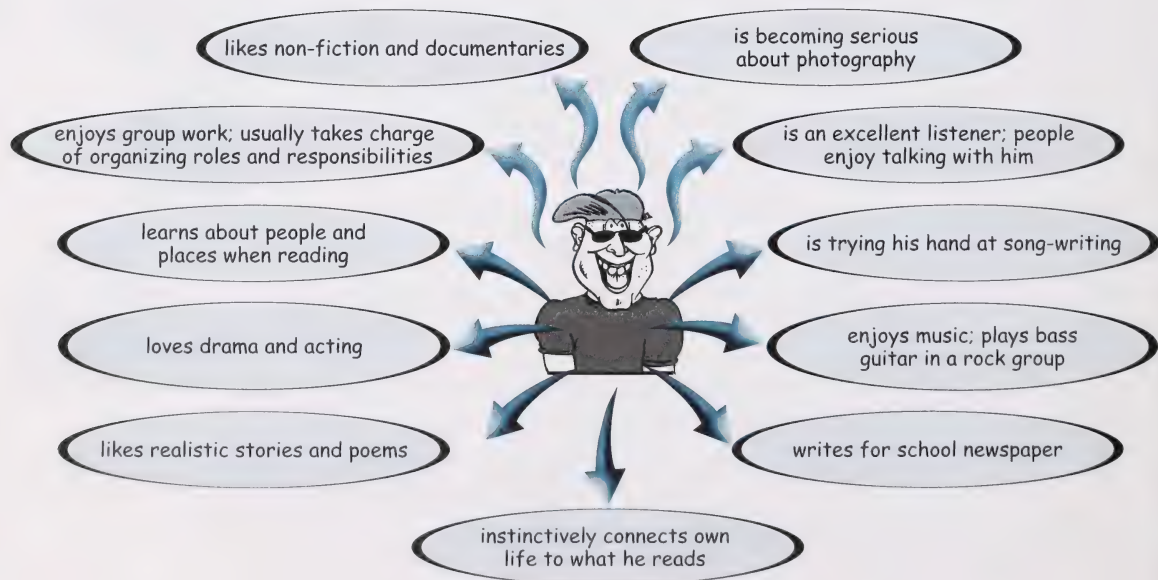
Compare your responses with those in the Appendix, Section 2: Lesson 1 on page 93.

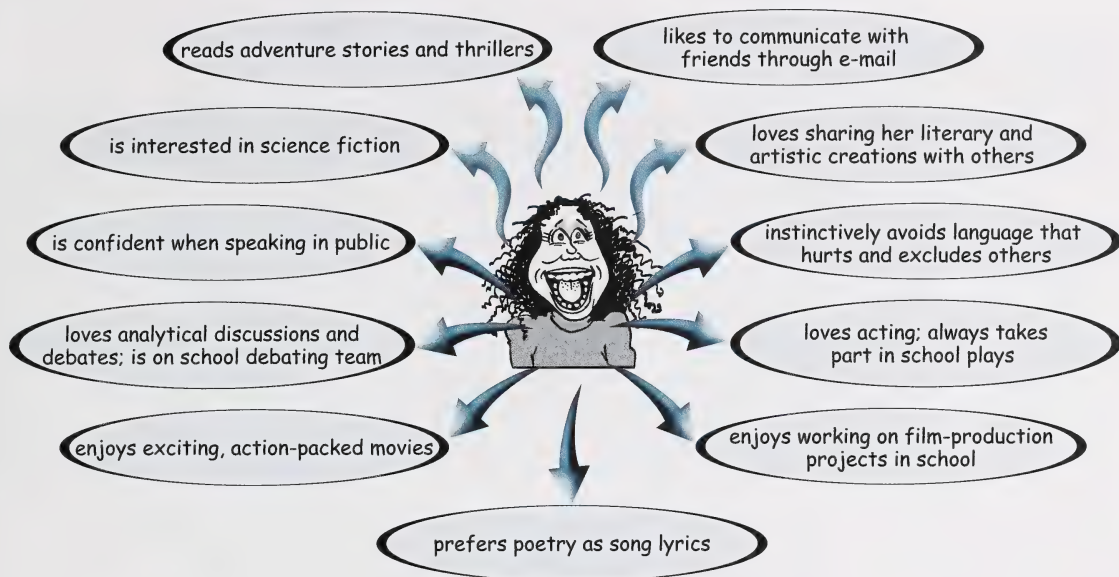
The accessibility of written texts varies from reader to reader; differences in cultural backgrounds play a large role in the way that a text is understood. Discussing such differences with other readers can enrich your understanding of literature.

 The written text itself also affects the act of reading. Texts created in another time and place are often harder to understand initially because their <i>contexts</i>—the milieus in which they were created—are different from your own.	That's true. I find reading stories and novels written in the 1800s a chore. I don't understand the customs and values of that time. It all seems stodgy and boring. I feel the same about visual art from that era, too. 
Yeah, and the English language has changed so much. Stories and novels from that period sound so old-fashioned today. Everyone seemed to speak so formally and politely. It just doesn't seem natural now. 	Another problem I have is understanding the allusions and symbols. Lots of old poems are filled with references to myths. That's all Greek to me! And old paintings seem to be full of symbols and allusions to mythology, as well. 
That's why it's important to learn to use tools such as dictionaries and other reference books to help you comprehend texts. And don't forget—the allusions and symbols of today's popular culture will be just as obscure to future generations as those of the past are to you. 	

When reading literature from another era or culture, try to connect it to literature you've read earlier, to your broad background knowledge, and to general ideas presented by the work. Look for those universal features—archetypal characters, recognizable symbols, universal themes. Do the same when interpreting texts of other sorts as well. Visual artists, for example, use symbols, archetypes, and thematic elements in their work just as writers do.

Here are pictures of three students. The webs that surround them tell you a few things about their communication skills and preferences. Examine these webs; then respond to the question that follows them.





7. What descriptions can you think of that apply to you as a communicator? Construct a graphic like the ones you've been looking at, but put yourself in the middle. Use it to describe yourself as a reader, writer, speaker, listener, viewer, and representer. Create as many balloons as you want.

Compare your response with the one in the Appendix, Section 2: Lesson 1 on page 94.

Another way to think about communication is to consider the thinking processes involved in the six language arts. These thinking processes may be classified into different categories of learning and communication processes. Here's one possible list of categories; the terms themselves may seem intimidating at first, but they just describe things you do all the time—often without thinking about them.

- **Exploring:** discovering personal knowledge and making new connections
- **Narrating:** telling about experiences in order to organize them and understand their significance
- **Imagining:** creating and transforming mental images
- **Empathizing:** understanding the perspectives of others
- **Abstracting:** moving beyond concrete thought
- **Monitoring:** regulating thought, language, and action

Each of these processes involves a number of skills. The chart that follows illustrates some of them.

Process	Skills
Exploring	remembering, asking, guessing, experimenting, researching
Narrating	selecting, organizing, recounting, reporting, sharing
Imagining	visualizing, describing, envisioning, performing, creating
Empathizing	respecting, encouraging, actively listening, including
Abstracting	classifying, generalizing, supporting, evaluating
Monitoring	checking understanding, planning, adapting

8. After thinking about these processes, use them to help you complete a self-assessment of your own thinking. Fill in the chart that follows. After each statement score yourself according to the following standards:

4: usually 3: frequently 2: occasionally 1: seldom 0: never

Exploring	
When I encounter new ideas, I try to recall what I already know, feel, and believe about the topic.	
I ask questions about new ideas and search for additional information.	
I connect new ideas with what I already know, feel, and believe.	
I take calculated risks in order to find out what I understand and what I can accomplish.	
Narrating	
I use time and space to organize experiences and information.	
I connect experiences within and across different subjects to help me understand new ideas.	
I use anecdotes (stories) to share experiences that are related to what I'm learning.	
I value and enjoy sharing my experiences and hearing about those of others.	

Imagining	
I use images and details that appeal to the senses to tell others what I mean or feel.	
I imagine how images can be changed to make them clearer, more meaningful, or more appealing.	
I imagine myself in different situations, places, or times.	
I use figurative language, like metaphors and similes, to help myself and others understand ideas and feelings.	
Empathizing	
I listen carefully to others and encourage them to share their ideas with me.	
I avoid making hasty judgements about people and ideas.	
I select and use language that's appropriate for different audiences.	
I take on different roles to suit different situations and purposes.	
Abstracting	
I support my generalizations or theories.	
I support my generalizations by making reasonable predictions and by explaining my ideas clearly.	
I evaluate generalizations from different points of view.	
I use symbols (words, mathematical and scientific notations, and so on) to understand and represent ideas.	
Monitoring	
I set realistic goals for learning and communicating with others.	
I plan strategies that will help me meet my goals.	
I check how successfully I'm meeting my goals and implementing my strategies.	
I keep interested in my work and can overcome difficulties I encounter.	
Total	

Compare your response with the one in the Appendix, Section 2: Lesson 1 on page 94.

Now that you've reflected on your communication skills and your thought processes, it's time to turn your attention to the literary concepts that you've studied in this course. In the next lesson, you'll focus on reviewing the techniques and themes you find in literary texts.

Now open Assignment Booklet 7B, turn to the Section 2 Assignment, and respond to questions 1 and 2.

Lesson 2: Thinking About Texts



Some English language arts courses are organized according to genre; in such courses students study plays, poetry, short stories, novels, and so on separately from each other. This course has taken that approach in places (for example, you studied your novel and the plays in separate modules or sections), but for the most part the organization of the course has been thematic.

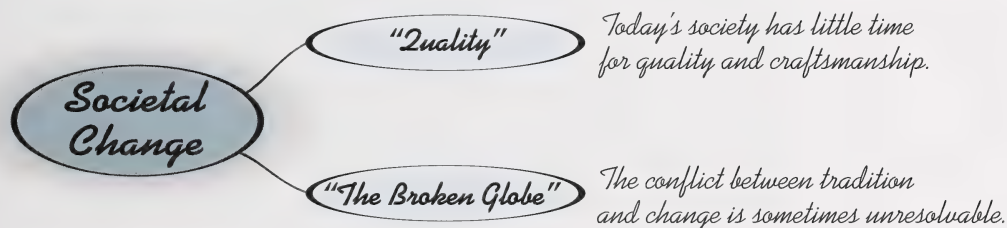
What this means is that you've looked at different ideas or subjects—like what you believe, life's journey, human relationships—and examined a variety of pieces of literature from different genres that deal with those ideas.

Of course the texts that you've encountered in this course could have been grouped in different arrangements around different topics or themes.

Here are a few examples:

- adolescence
- loss of innocence
- life's twists and turns
- decisions
- childhood/parenthood
- revenge
- love
- human emotions
- societal changes
- personal motivation
- ambition, power, and greed
- prejudice, bias, and discrimination

1. a. Select **one** of these broad topics, or another of your own choice, and make a web or concept map with that subject in the centre. Around it, record any texts you've encountered in this course that are related to it.
- b. Now beside each title you put down for question a., jot down a note on what that text has to say about the broad subject. As you can see, what you'll be doing here is producing statements of theme. Here's an example:



Your web should show you how a number of texts are connected. A web or chart can help you review course readings or to plan an essay or presentation about more than one text. Representing connections in such a way will help you use some of the thinking processes described in the preceding lesson. Probably you were exploring and abstracting when creating your web. You might also have been monitoring or using the other processes (narrating, imagining, or empathizing).

2. Which broad topics that you listed in question 1.a. interest you the most?
3. What do these preferences tell you about yourself as a reader? as a person?

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 94.

Now open Assignment Booklet 7B, turn to the Section 2 Assignment, and respond to question 3.

Texts of different sorts work differently. Throughout English Language Arts 20-1, you've read many stories, essays, and poems. You've also read a novel and two plays. As well, you've watched a film and you've worked with photographs, posters, recordings, and multimedia texts.

The chief focus of the course has been, however, on literary texts. As you know, each literary genre has its own characteristics. As you completed the modules of the course, you worked with the genres of the works you were reading.



Mrs. Davonne: When you read a short story or novel, what characteristics in the genre of fiction do you expect to encounter?

Tashi: Well, one thing I expect is a central character with a conflict. Fictional stories have plots. Suspense is built up until a climax is reached. Then the conflict is usually resolved.

Kai: And the resolution of the conflict generally implies a message about life, which is the theme of the story.

Roger: And there has to be a setting of some sort; the story will take place in a particular time and place. In a novel, the time and place may change several times.

Kai: The story will be told from a point of view. One of the characters may tell the story, or the author might use an omniscient point of view to show what one or several characters are thinking and feeling.

Mrs. Davonne: Excellent. Now, when you think of other literary genres, how do your expectations change?

4. Briefly list what you'd expect to see in the following literary genres:

- a. plays
- b. poetry
- c. essays and articles

5. A short story's beginning will invite the reader into the world of the story. Choose a short story you've read in English Language Arts 20-1, reread its first page, and explain how the author draws you in.
6. Poems usually use highly evocative language (language that encourages the audience to imagine, respond, and make associations). Choose a poem that does this and provide **two** examples of connotative words or phrases.
7. Plays present characters in conflict. Describe a major conflict in a play you've read.
8. Tone is a particularly important aspect of essays and articles.
 - a. Choose an essay and explain its tone.
 - b. How does the tone relate to the essay's purpose?
9. Novels must provide the reader with the incentive to keep reading over several sittings. How did the novel you read in this course sustain your interest?

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 95.

Each literary genre features particular techniques and devices, though some literary techniques (for example, imagery) are seen in all genres. In this course, you've been exposed to a good number of literary terms that denote literary techniques, concepts, and devices.

10. For each of the following literary terms, name the term described and provide **one** example of it from a work of literature that you read in the course. The first one is done for you as an example.
 - a. words used to "paint" pictures or create sensations for their audience

Term: *imagery*

Title: *Macbeth*

Example: *The witches' spells are specific images of foreboding, foreshadowing Macbeth's downfall. One specific visual image is "Fire burn, and cauldron bubble."*



- b. a situation in which the audience or reader is aware of information unknown to the characters
- c. a figurative comparison in which the attributes of one object are ascribed to another without using words like “like” or “as”
- d. the attitude of author, narrator, or character as revealed through the words chosen by the author
- e. a speech by one character when alone on stage that reveals the character’s thoughts to the audience
- f. the main character of a literary or film work—the one in whom the author is most interested
- g. exaggeration for effect
- h. a recurring idea or image
- i. an interruption of events to return to an earlier time
- j. a reference to someone or something well-known

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 96.

If you had problems with this question, you should spend some time reviewing the literary terms and concepts you’ve studied in this course. Use the glossary at the end of this module to check your understanding.

But remember, what’s important isn’t that you can spout a definition; be sure that you can apply the concepts to new readings and use them to discuss what you’ve already read.

Within any genre, there are sub-genres, each with its own conventions. One type of novel, for instance, is the historical romance; another is the murder mystery.

The historical romance will likely have an exotic setting at some time in the past along with a gallant hero and a beautiful heroine. After much intrigue, probably several battles, and a few narrow escapes, love will conquer all. The murder mystery will have an unsolved murder, a detective, a limited number of possible suspects, and a surprise ending.

Of course, there are many more serious types of novels than these, and serious writers are more likely to experiment with the conventions. But every sub-genre that comes under the broad definition of *novel* will have its conventions.



11. In Module 6, you thought about different varieties of film (or film genres) and the conventions of each one. Try to think of **one** type of movie that you didn't consider when doing that module and list **three or four** conventions you'd expect to see if you were about to watch a film of that sort.

Compare your response with the one in the Appendix, Section 2: Lesson 2 on page 97.

12. You worked with some visual and multimedia texts in this course. Imagine that you're a photographer, and you want to create the following effects in the photos you're taking. Suggest **one or two** techniques you could use in each case to achieve your desired result.
- a. Your subject is a single young adult, and you want to create a mood of intimacy and sentimentality.
 - b. Your subject is the chief executive officer of a major corporation. She expects her photograph to convey a sense of power and authority.
 - c. Your subject is a rock-wall climber. You want to create a feeling of danger and excitement.
 - d. Your subject is a hungry, orphaned child in a war-torn part of the world. You want your photograph to convey to its viewers the helplessness, neglect, and fear this child is experiencing.

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 97.

Now open Assignment Booklet 7B, turn to the Section 2 Assignment, and respond to question 4.

Lesson 3: Thinking About Your Writing



Although in all likelihood you'll most frequently express yourself orally or visually throughout your life, you'll often be required to communicate in writing as well. Because written texts appear in a more tangible form than spoken words do, most people take more care when expressing themselves in writing.

I agree. When I'm speaking, I don't usually take much time to think about my words or my grammar; but when I'm writing, I worry more about word choices and sentences.



That's true if you're talking about informal speaking, such as having a conversation. But if you're making a formal speech or presentation, you'll still be concerned with using words correctly.





Take a few moments now to reflect on your own writing process and skills.

1. Do you consider your writing skills to be one of your strengths or one of your areas of challenge?
2. What strategies do you use to help you generate ideas before you begin a writing assignment?
3. How does creating an outline (whether it's just a short list of points or a detailed plan) help you to write effectively?
4. How do you alter your writing style to suit your task?

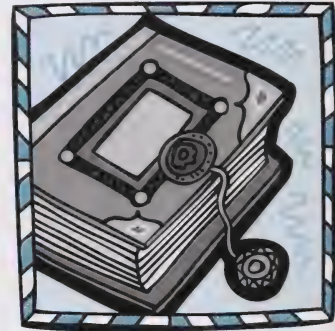
Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 98.

When you're writing, you're constantly making decisions. For example, depending on your task, you may have to decide how to organize your ideas, what point of view to use, and what format is best for your purposes. You'll also have to make decisions about your writing style, including your word choices and sentence structure.

Matters of choice is a term often used to refer to a writer's style; one writer, for example, might tend to use long sentences and complex constructions while another uses short, simple phrases. On the other hand, the term *matters of correctness* is used to refer to more mechanical things—like spelling, grammar, and punctuation.

5. How do your word choices affect the way your audience receives your message?
6. Your sentence structure (or syntax) is another vital component of your writing style. As you write, what should you keep in mind about your sentence structure?
7. In matters of choice, a writer might see different options. Following are several pairs of sentences. From each pair, choose the sentence you think is best. Give a reason to support your choice.

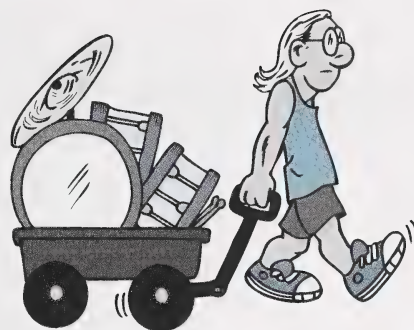
- a. • The book is dark red.
• The cover is a claret colour.
- b. • Lorna is an ordinary character.
• Lorna's personality reminds me of people I've known.
- c. • The screen filters hazy, dappled light across my desk.
• The sun is soft and warm.
- d. • Duncan's fate was doom, as the witches foretold.
• As the witches foretold, Duncan's fate was doom.
- e. • The father saw the prairie as flat, but the son had a more scientific perspective.
• The worldviews of father and son were incompatible.



Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 98.

8. How skilful are you at proofreading your work? Each of the following sentences contains one or more errors in matters of correctness. Can you locate the mistake and correct it?
- a. Theres another reason to question it.
- b. The poem Woodtick raises the issue of cultural respect.
- c. Lady Macbeth was to ambitious.
- d. I guess I'll go, I like swimming.
- e. Manuel stood up and shouts, "I'll get you for that!"
- f. Ben sat beside Alyssa and I.

- g. Everyone in the room brought their own instruments.
- h. I would of went to the party if I'd known that Cherisse was going to be there.
- i. We played good for fourty minutes, but the other team kept going for sixty.
- j. Its five o'clock, I'd better get going.



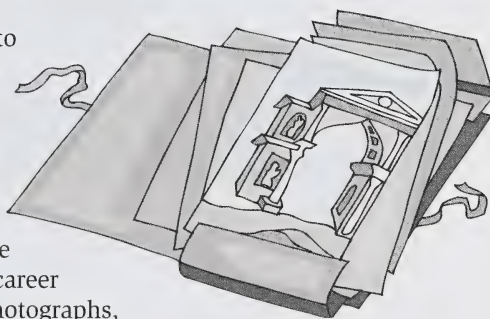
Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 99.

GOING FURTHER

Throughout this course you've worked on a variety of writing in your journal and in your assignment booklets. Have you ever thought of keeping the writing you like best in a **portfolio**?

As a high school student, you're likely very familiar with the concept of a portfolio; chances are good that you've put portfolios together in other courses and perhaps even maintained them over several years. Essentially, a portfolio is a collection of something—usually your best work (art, writing, speaking)—that you can proudly share with others to show them what you can do.

One of the traditional reasons for keeping a portfolio is for admission to an art school or to a creative-writing class, for example, or to show your work to prospective employers. In cases like these, you provide a cross section of work to illustrate your accomplishments and potential. Today, more and more businesses are asking their employees to maintain career portfolios that include references, photographs, performance evaluations, certificates, and related items.



A writing portfolio presents what you consider to be your best work in writing. In the future, you might refer to your writing portfolio for ideas and information.

You might even use your portfolio to help you get a job or complete projects in your future education.

portfolio

a collection of
someone's best
work

You'll need a binder, a docket, or, at the very least, a file folder to hold your writing. Next, read through pieces you've written in this course. Here are some questions you can ask yourself as you read the writing you've done.

- What pieces do I like the most? Why?
- What writing best exemplifies my style? My personal voice?
- What drafts have a lot of potential that I could develop further? Why and how?
- What writing did others like? Why?
- What pieces of writing show the range of my abilities?
- Are the pieces effective in themselves?
- Is there a sense of a person behind the ideas and words I've used?
- Have my strengths been highlighted?
- Will the writing present the best possible impression of me as a writer?

Though your portfolio should focus chiefly on your writing, feel free to add visual or oral (that is, recorded) work that you're proud of. And when you've got it put together, be sure to celebrate it by sharing it with others. Don't hide what you can do; let other people enjoy your accomplishments!



And once you've put together your course portfolio, don't think of it as a finished task. Rather, regard it as a work in progress and add future pieces as you grow and develop as a writer and a communicator.

Now open Assignment Booklet 7B, turn to the Section 2 Assignment, and respond to question 5.

Conclusion



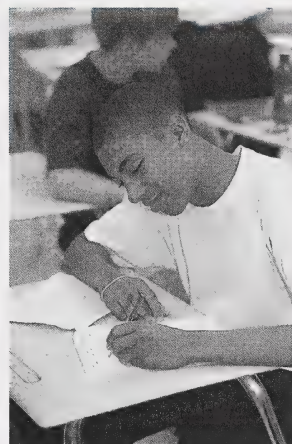
Section 2 should have helped you to reflect on aspects of your learning. You've thought about your language-arts skills in light of the texts you've worked with in the course. This review should help you prepare for your final test in English Language Arts 20-1. The next section, which is the last one in the course, will help you with answering specific types of test questions.

Lesson 1: Long-Answer Questions

Types of Questions

English language arts tests, like your assignments, usually have long-answer questions (or essay questions) in which you're asked to show your thinking and writing abilities as you complete the specified task.

Often you'll be asked to reflect on texts with which you're already familiar or to relate a text on the test to ones you've encountered previously. Here's an example:



Everyone faces challenges at every stage of life; it's a constant of human experience. Sometimes challenges are chosen; sometimes they are forced upon us. Some challenges are internal; some are external. No matter what sort of challenges people encounter, the way they respond reveals their character and influences the outcome of situations they find themselves in.

In a short essay, write about responding to a challenge with reference to **one or two** characters you have encountered in texts from your English Language Arts 20-1 course. Explain the challenge(s) involved, describe how the character(s) respond, and tell what the text(s) reveal about human beings and the way they behave.

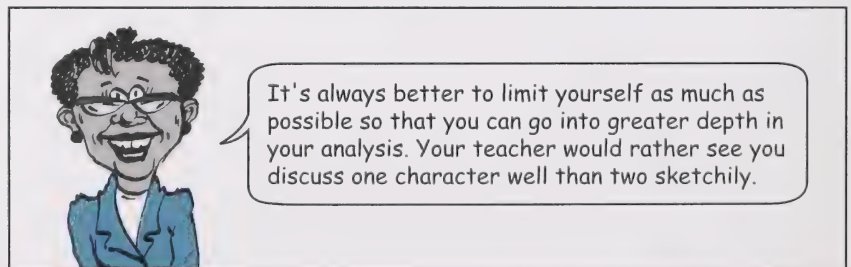
If this question reminds you of the critical, or analytical, essay you worked on earlier, you're right. Of course, your teacher won't expect a response to a test question to be as polished as an essay that you've had for more time to revise and edit; however, the sort of response expected is essentially the same—a reasoned, organized, and defended analysis of one or two characters. You'll need to come up with a thesis statement that acts as a controlling idea along with the reasons, arguments, and evidence you'll use to defend it.

1. To respond to this question, the first thing to do is to think about the characters in texts you've encountered in this course and focus on the challenges they faced. Suggest a few examples that you could use.
2. Now that you've thought about possible characters to focus on, imagine that you have to respond to this question on a test. Which character or characters would you choose to write about? Give reasons for your response.
3. Next, consider how the character(s) you've selected faced their challenges. (The questions that follow assume that you've selected two characters.)
 - a. What do their actions say about their personalities?
 - b. How effective were their actions?
4. As you've learned in previous modules, a good essay needs a clear, strong thesis. Develop a possible thesis statement that could serve as a controlling idea for an essay on this topic.



Compare your responses with those in the Appendix, Section 3: Lesson 1 on page 100.

Long-answer questions are usually quite broad, which makes it possible to connect many texts to the topic. Different students will define their theses differently, and the examples they choose to illustrate their theses will vary widely. Be sure to limit yourself to one or two characters; any more and your discussion will become superficial and sketchy. Your challenge is to complete the requirements of the assignment with relevant insights and details in your best writing.

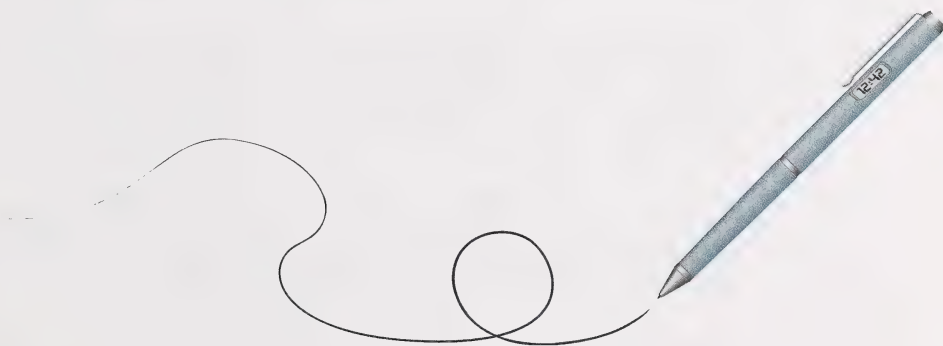


Other long-answer questions may ask you to read an unfamiliar text and respond to it personally and/or critically. Here are three examples. (On an actual test, a piece of literature would follow each question here.)

- In the poem that follows, the speaker discovers special qualities in an everyday occurrence. Think of a time in your own life when you made a similar discovery, or choose a selection from your reading experience in English Language Arts 20-1 in which someone has such an experience. In a short response to the poem printed here, describe the speaker's discovery and then relate the incident you associate with the poem. Show how the discoveries are related.
- The images and details used in the opening paragraphs of a novel invite the reader into the story. Read carefully the three paragraphs that follow to learn about the imagined world that the writer is creating for her readers. Describe the world, providing evidence to support your contentions about it.
- In this excerpt from a play, the characters are engaged in a conflict that is much bigger than the specific events they confront. Explain what conflict the characters are experiencing and what motivates their concerns by suggesting one greater issue that these events imply; provide evidence from the scene and from outside it to support your views. (Evidence might be used from your general knowledge of the world and from other texts.)

These three questions set different purposes. The first asks for a personal response to the literature and offers two alternative sources for that response—life and literature. The second question asks for a critical response to the setting of the passage. The third asks you to situate the literature's conflict in a broader context.

As you can see, long-answer questions can ask you to demonstrate your understanding of literature in a variety of ways. You might review the assignments you've done throughout this course to consider additional sorts of questions.



Tips and Strategies for Long-Answer Questions

So what's the best way to prepare for long-answer questions? 	You've already done that to some degree in your course assignments. Make sure you know the difference between a personal response and a critical response. As well, make sure you know the terms and concepts you've been taught and how to apply them to works of literature. There might be a few pieces of literature that you'll want to read again so that you'll be very familiar with them. 
Should I prepare one work in real depth and use it to fit any question? 	Some students do that, but that method can be dangerous. What will you do if that piece of literature simply doesn't suit the topic? Or what if you're asked to compare two pieces of literature? A better approach is to carefully review your novel, your plays, and a few short stories; then you should be prepared for any topic. 

One of the most common problems students encounter when doing long-answer test questions is getting off topic. For that reason, be sure that you always take the time you need to read each question carefully. While responding, reread the question you've chosen several times to make sure you're not getting off track.

Many people underline or highlight key directions to understand the question more clearly. Go back to the preceding sample questions and highlight the requirements stated in each task. You should find that the very process of doing this helps clarify the questions for you. Your highlighting or underlining will also allow you to quickly refer back to the important elements of the questions as you respond to them.

When you answer a test question, before preparing your final draft, check to see that your answer meets all the requirements stipulated in the question. It's easy to get sidetracked on part of a response and forget the rest.

5. Sometimes people get questions wrong because they don't understand some of the words used in them. A long-answer question may contain one of the verbs in the following list. Think about these verbs and explain what each one requires you to do.

- | | | |
|-------------|-------------|-------------|
| a. describe | d. compare | g. analyse |
| b. prove | e. explain | h. contrast |
| c. support | f. evaluate | i. discuss |

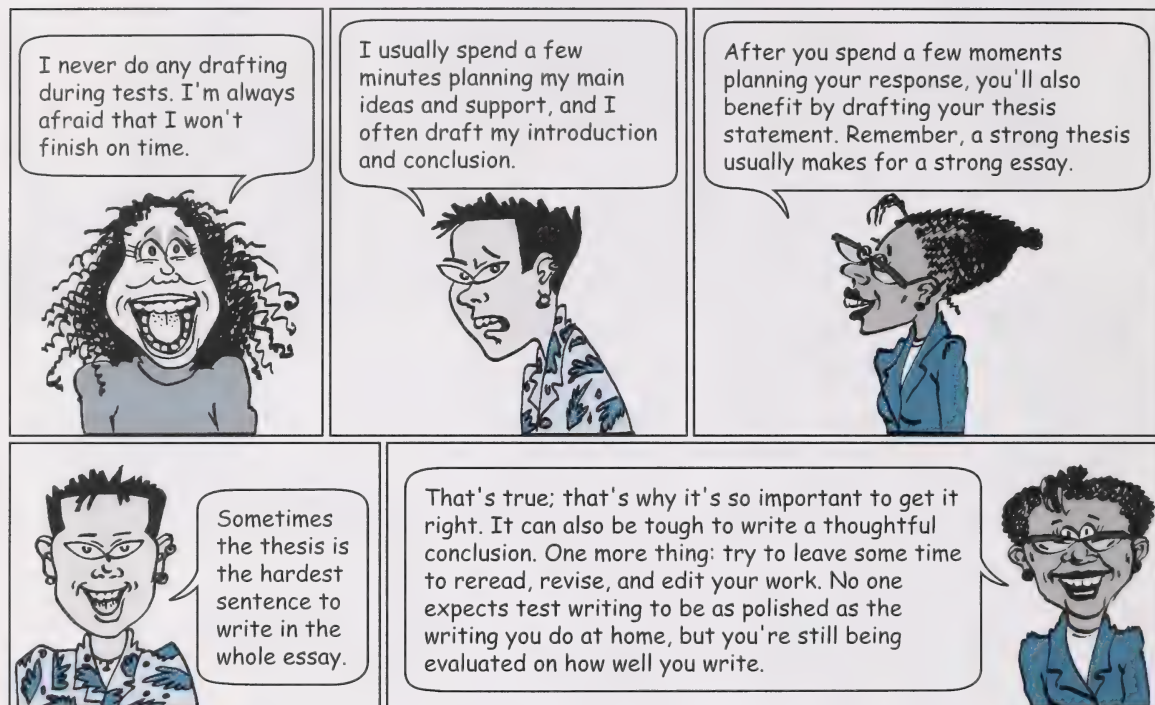
6. Here are some test questions of varying types for you to paraphrase (put into your own words). Use your knowledge of verbs to help you explain what you're expected to do in each question.

- a. The setting described in the following excerpt from an essay about the Canadian north evokes a strong mood. Explain the mood of the passage and show how the writer has evoked it in these few paragraphs.
- b. Read the poem that follows. Contrast the tone and imagery in the first stanza with the tone and imagery in the second.
- c. What dominant impression of the main character do her actions create? Explain what impression you get and analyse how the actions convey that impression.
- d. Write a letter from the viewpoint of the protagonist to any minor character that evaluates the doctor's decision and reveals the protagonist's feelings about the decision made by the doctor.
- e. Compare the expectations that adults have for young people in any **two** literary texts from this English Language Arts 20-1 course. Explain what the expectations are, how they affect the characters, and what successes or failures result.
- f. Insights into life and the human condition can be revealed visually as well as verbally. Choose a visual and a written or spoken text that you have studied for this course that have similar sorts of themes and compare the insights they communicate. In your response, be sure to refer to the techniques the creators use to convey their ideas.
- g. Literature often presents characters in dilemmas where choices will seriously affect subsequent action. Choose **two** works of literature or film in which characters face dilemmas; describe the dilemmas, analyse each character's options, and evaluate the results of their choices.



Compare your responses with those in the Appendix, Section 3: Lesson 1 on page 102.

Many students don't take time to write rough drafts for their responses to long-answer test questions. Although you may not have the time to write a complete draft, do take some time to plan your work using the planning strategy or strategies that are most effective for you. An exam room doesn't provide the best opportunity to put into practice all the writing-process skills you've been working on, but do as much prewriting as you can. **(But always be careful to save enough time to write out your finished copy in full.)**



7. Suppose that you have one hour to write an essay on your final test. How much time would you spend on each of the following parts of the writing process?

- | | |
|--------------------------|-------------------------|
| a. generating ideas | c. writing the essay |
| b. planning and drafting | d. revising and editing |

Compare your response with the one in the Appendix, Section 3: Lesson 1 on page 102.

In this lesson, you've thought about a few strategies for responding to long-answer and essay questions on tests. In the next lesson, you'll think about other types of questions that you might see on your final test.

Now open Assignment Booklet 7B, turn to the Section 3 Assignment, and respond to question 1.

Lesson 2: Short-Answer Questions

Types of Questions



Short-answer questions are questions that can be answered in one or more sentences. Rarely should a response to a short-answer question be longer than a single paragraph. For purposes of discussion here, multiple-choice questions will also be considered to be short-answer questions.

Many kinds of short-answer questions are used in exams to test students' knowledge and their ability to apply the concepts they've learned. In English language arts tests, you're often provided with new texts for response; what's being tested here is your ability to understand and interpret unfamiliar material.

Your English Language Arts 20-1 final test may have questions that involve reading, listening to, or viewing texts you haven't seen before. How can you prepare for this part of the exam? Though you may not be able to study specifically for the content, you can prepare for the kind of questions you'll meet.

For some practice, answer the following questions based on a visual image.

Look carefully at the following photograph and respond to the questions that follow it. Answer in complete sentences wherever possible.



1. Describe the mood created by this photograph. Give reasons for your response with direct references to the photo.
2. Identify **three** techniques the photographer has used to create this mood. Be sure to explain the effect achieved by each technique.
3. The use of black-and-white film in this photograph most strongly
 - A. creates a sense of intimacy
 - B. accentuates the foreground of the photo
 - C. creates a sensation of forceful movement
 - D. intensifies the dramatic effect of the photo

Compare your responses with those in the Appendix, Section 3: Lesson 2 on page 102.

These questions are examples of a short-answer question. Now think about these questions more carefully.

4. Question 1 doesn't stipulate precisely how you should respond. Did you answer in complete sentences? Did you provide any details to support your answer?
5. Question 2 asks specifically for three techniques. Did you remember to explain the effect achieved by each one? In a short-answer question, you aren't expected to go into much detail; a sentence for explaining each of the three techniques would be adequate.

Compare your responses with those in the Appendix, Section 3: Lesson 2 on page 102.

Question 3 is a multiple-choice question. Here, careful reading is required. Sometimes when doing multiple choice, you can eliminate some choices immediately. Always choose an answer that would be generally agreed upon in a discussion; you don't have an opportunity to build a case for an inventive response, no matter how imaginative or how true to your own reading of the text. It's a good rule of thumb that your first instincts are best. If you're unsure, go with your first idea.

Good multiple-choice questions are clear and unambiguous. If you find a multiple-choice question hard, try covering the choices and complete the question first as a fill-in-the-blank. Then look for a choice that's closely related to your answer.

Note that the multiple-choice question you were given asks which of the possible answers is **most strongly** achieved by the use of black-and-white film. Frequently, multiple-choice questions contain relative expressions like *most strongly*, *best*, or *most fully*. This implies that while you could argue that more than one answer is possible, one of them is better than the rest. Play close attention to terms like these.

Tips and Strategies for Short-Answer Questions

Here are a few pointers to remember when tackling short-answer questions:

- Make sure that you don't spend too much time on any one question or part of the test. Remember, no one of these questions is worth many marks by itself.
- Read each text selection more than once. For example, you could skim first for a general impression, reread more slowly for specific details, then consult a specific part again to answer a question.
- If you're strong in one aspect of a course, do questions related to it first. For example, begin by answering questions related to a subject or genre that you know well. That way, you'll build up a lot of marks right away. Then go back later, if there's time, and attack the questions you find more challenging.
- Ask yourself if your responses would be generally accepted by most readers. Although most texts can be interpreted in a variety of ways, short-answer questions on an exam aren't designed to test creative or divergent thinking. In a group discussion, you might want to take an unusual point of view and try to persuade the other group members to consider your ideas. On an exam, you won't have time to defend a controversial idea.



- On a multiple-choice question, all of the responses might be somewhat correct. Look for the best answer.
- After you're finished the test, review it if time allows to be sure that you haven't missed any questions. Proofread your responses so that they're as clear as you can make them.

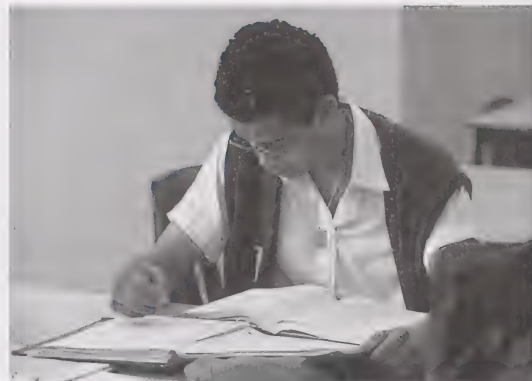
In this lesson, you've had a preview of the types of questions you're likely to see on your final test. In the next lesson, you'll think about effective study strategies.

Now open Assignment Booklet 7B, turn to the Section 3 Assignment, and respond to questions 2 and 3.



Lesson 3: A Few Tips on Studying

As you prepare for your English Language Arts 20-1 test—or for many other tests you're required to write—you'll be doing a good deal of reading. It's important at this point to realize that how you read should vary greatly according to your purpose and the material you're reading. After all, you wouldn't read a technical manual the same way you'd slip into a light romance or adventure story. Unfortunately, some students forget this when it comes to studying.



In reviewing past modules, for example, you'll be looking chiefly for information—a very different situation from settling into a novel, where you're reading for pleasure and an emotional response, along with, perhaps, intellectual stimulation.

Students who read everything the same way will suffer when it comes to studying—and in many other reading situations as well. They'll probably take far longer than they should to review, and come away with a poorer grasp of the material for which they'll be responsible. Good readers aren't only active readers; they must also be flexible ones.

For this reason, you should try to acquire a variety of reading rates—from slow and careful to very rapid. You should learn which rate is most appropriate for each reading situation that you experience. For every reading situation, there are three steps to take before beginning to read.

- Know your purpose for reading. You may be reading the material to find one particular fact or to get a general idea of the topic, to learn every detail in the selection, or maybe to understand how to do a certain task. Establishing a clear reason for reading the material gears your mind to pick up on only the necessary details in the selection.
- Preview the material to get an idea of its organization, content, and difficulty. Familiarity with the general layout, organization, and topic of the selection is like having a road map guiding you through it.
- Determine the reading speed and technique that best suits your purpose and material. If your purpose is reading for pleasure, naturally your reading speed will increase. Gaining an understanding of complex material will require much slower, more careful reading.

Reading for Retention

Have you ever studied for a test, felt that you understood material well, but couldn't recall anything once you got into the exam room? Did you ever feel that your mind just went blank once you started the test? This is a very common experience—and one that's usually caused by poor study habits. It's one thing to read something and feel that you understand it; it's quite another to be able to recall it accurately. Since recall is necessary when taking a test, it's important that you read and study properly. For this sort of reading situation, the technique known as the SQ3R method is very effective. You may well be familiar with SQ3R from past courses; if so, think of this as a timely review.



The SQ3R system offers a way of approaching material that should be read carefully and then remembered. It consists of five distinct stages.

Stage 1: Survey the Material

First, skim the material to get a general idea of what it's about. Read titles, headings, introductory and concluding paragraphs, and topic sentences of other paragraphs. Look over any other obvious items such as graphs or pictures. This process gives you the general topic and main ideas of the selection. Once you know what the selection is about, reading for more specific details becomes easier. You might also want to divide the material into short sections so that it's more manageable.

Stage 2: Question or Predict

From your survey, think about—or predict—what sort of information the text is likely to contain. At the same time, formulate questions about the points you noticed in skimming. These questions focus your mind on specific details you want to find in the selection.

Stage 3: Read Carefully

Read the selection (or the part you're focusing on) from beginning to end, actively looking for the answers to the questions you asked. Acknowledge any new questions that are raised, and note important details. You may need to take notes as you're reading.



Stage 4: Recite What You've Learned

Now think about what you've just read. Do you understand it? Put the material you're reading out of sight and see if you can recite the main points. Better yet, see if you can write them down. If new questions come up as you do this, answer them too.

Stage 5: Review the Important Ideas

Finally, review what you've read. Reread your notes. Repeat to yourself your questions and their answers. Don't go on to the next text or passage until you've mastered the one you're working on. Remember, you haven't mastered it when you've understood it; you've mastered it when you can recall it and explain it to others.

1.
 - a. Suggest **two or three** situations where you can use the SQ3R method of reading.
 - b. Now suggest **two or three** situations in which the SQ3R method would be inappropriate.

Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 103.

Note how simple this system really is. It is, however, a method that helps to make you an active reader, actively involved with your text and actively searching for specific information as you read. It can shorten the time spent on studying and on taking notes, and it can really help you remember the material you need.

Reading effectively is an essential skill that you'll use when you're studying and when you're writing your final test. What other study strategies will you use to prepare for your final test?

You've almost completed this course. How are you going to study for the final test?



I have several tests next week. I think I'd better make a schedule. I'll have to plan my time so that I can review everything I need to.



Me too. For this course, I'll review my novel, the plays, and a few stories.



I'll also go over the terms in the Glossary to be sure that I haven't forgotten any of them. I'll search back through the modules and review any I'm not sure about.



I'll go through my Assignment Booklets too and check my teacher's comments. I know that there are a couple of assignments that I didn't do very well. I don't want to make the same mistakes again on the final test.



Sounds as if you've got your studying under control. Good luck on your test!



- 
2. Take a few moments to design a study schedule for yourself. Think about your English Language Arts 20-1 test as well as other tests and commitments in your life (for example, sports and work).
 3. Here are some statements about studying that you may have heard or even said yourself. What's wrong with the approaches to studying they reflect?
 - a. "I do my studying the night before a test so I'll remember things better."
 - b. "I like to study late at night. I can never get started earlier in the day."
 - c. "There's not much to study for in English. The questions are mostly general."
 - d. "I like to study with my friends. Studying is more fun that way."
 - e. "When I study, I usually have the TV on, or I listen to music."
 - f. "I quickly skim over everything I can before a test. That way it's all fresh in my mind."

Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 103.

Conclusion



In Section 3, you've focused on preparing for your English Language Arts 20-1 final test. Though the test may vary somewhat from the model you've worked with here, chances are that you'll encounter questions more or less like the ones you've been dealing with in this section. You should now be ready to prepare for, and take, your final test in this course. When you do, remember to read each question carefully and to develop your response to each one. Approach the test with realistic optimism. Apply your language strengths, and do your best work. Good luck!

Turn to Assignment Booklet 7B, and complete the remaining questions for this section. Submit your Assignment Booklet for assessment.

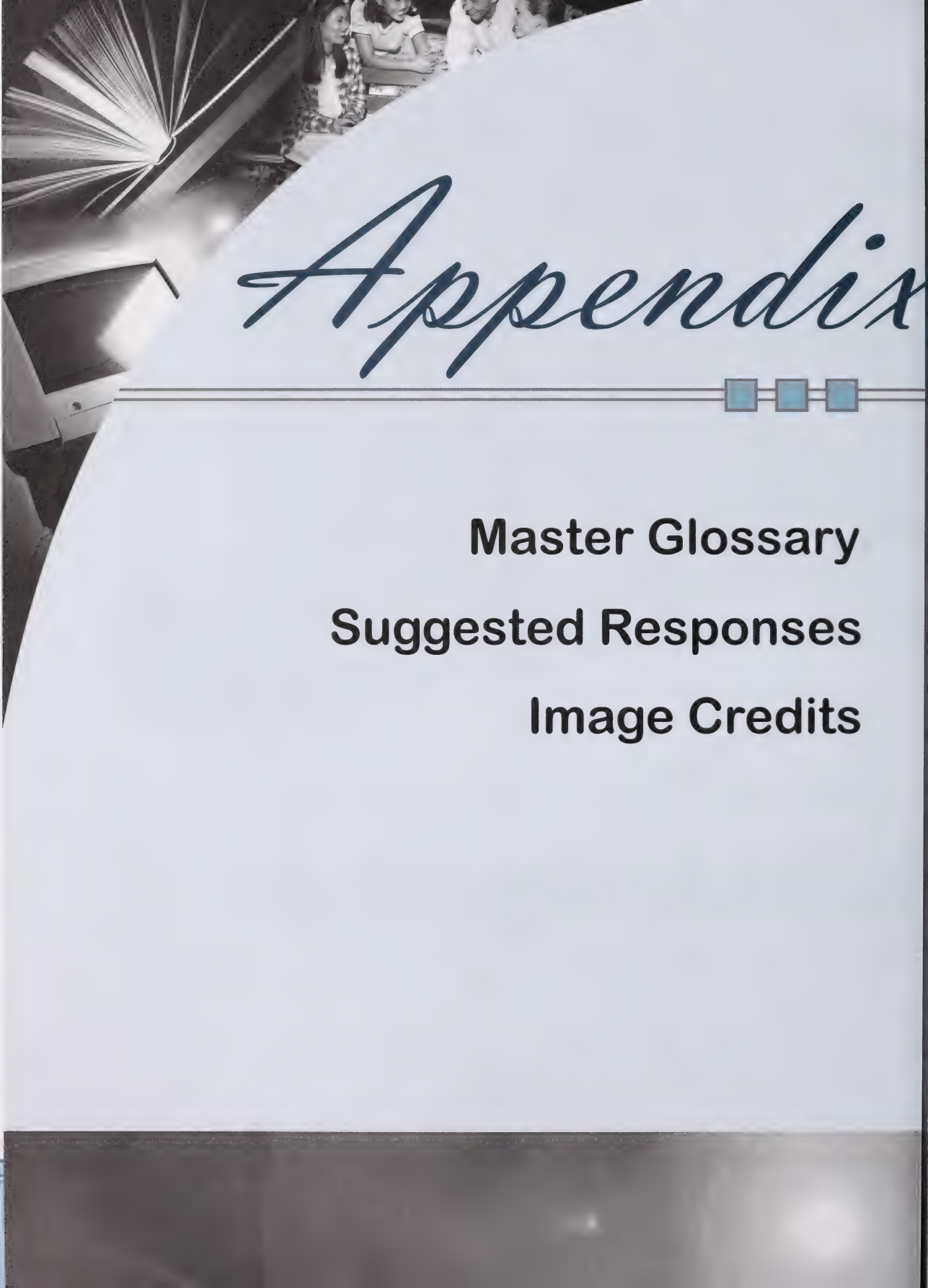
M

odule Summary



Congratulations on completing the course (well, almost)! In this module, you've reflected on your writing, reading, viewing, and other language skills. You should now be ready for your final test.

No matter where your future takes you, you'll need communication skills. In this course, you've had many opportunities to improve them. You should now be more skilled in both receiving and sending messages. As well, you should have developed your abilities to understand a variety of texts—poems, stories, essays, films, plays, novels, ads, and photographs, to name a few. As an effective user of language, you can be confident that you'll be able to handle the communication demands of your studies, your personal life, and your career.



Appendix



Master Glossary
Suggested Responses
Image Credits



Master Glossary

abstract: a summary of a longer text

active voice: a way of using a verb whereby the subject of the sentence is doing an action

acts: major divisions within a long play

adjective: a word modifying a noun or pronoun

adverb: a word modifying a verb, adjective, or another adverb

aerial shot: a long camera shot taken from very high above the subject

allegory: a work that uses symbolic characters and events to express generalizations or truths about human life

alliteration: the repetition of words with the same beginning consonant sound

allusion: in literature, a reference to someone or something with which the writer assumes readers will be familiar—often an historical, literary, or mythological person or event

analogy: a comparison or similarity

anecdote: a short, often amusing, story; a short, truthful account of some interesting or amusing incident or event

antagonist: the force a story's protagonist must overcome to achieve a desired outcome

antecedent: the noun that a pronoun refers to

anthology: a collection of literary selections by a variety of writers

apostrophe: the addressing of an object or an absent person in a work of literature

approximate rhyme: rhyme that results when the rhyming syllables of two or more words don't sound exactly alike

archetype: a pattern that appears repeatedly in literature

articulation: the clarity of speech

aside: a short speech that is heard only by the audience and not by any of the other characters in a play

autobiography: the story of a person's life written by the person him- or herself

backdrop: a large painted cloth hung at the back of the stage to represent a scene or location

background: in a visual representation, the part appearing behind the objects in the foreground

ballad: a narrative poem originally meant to be sung

bibliography: a list of reference materials used by a writer

black humour: humour derived from seemingly grim topics such as death or disease

blank verse: poetry written in unrhymed iambic pentameter

body language: the use of bodily postures and gestures, along with facial expressions, to communicate messages

brainstorming: generating as many ideas as possible without restraint or criticism

cacophony: the use of harsh-sounding words

call number: a code consisting of numbers and letters used in catalogues to indicate the location of library materials

caricature: a deliberate satirical exaggeration of a person's characteristics

cinematography: a general term for all the effects achieved in filmmaking by camera use and editing

cite: quote or refer to as an example

clause: a group of words with a subject and a verb

clich : an overused expression

close-up shot: a photograph taken from a distance close enough to show the subject in detail

coherence: in writing, the clear connection of ideas and details

colloquial: ordinary, conversational language

comic relief: humour designed to ease the tension in an otherwise serious context

complex sentence: a sentence that contains an independent clause and one or more dependent clauses, joined with subordinating conjunctions

composition: in visual communication, the arrangement of the subject matter of work such as a drawing or painting

compound-complex sentence: a sentence that contains two or more independent clauses and one or more dependent clauses

compound sentence: a sentence that contains two or more independent clauses joined by semicolons, colons, or coordinating conjunctions

compression: in writing, the reduction of the number of words, usually resulting in an intensification of meaning

conflict: in literature, the struggle between the protagonist and an opposing force

conjunction: a word joining two parts of a sentence

conjunction: a word used to join words and ideas

conjunctive adverb: an adverb that helps to link ideas

connotation: the implied meaning of a word

context: the time, situation, environment, and set of circumstances in which an event occurs

context clues: clues to the meaning of a word or phrase supplied by the rest of the sentence or paragraph in which it occurs

controlling idea: the central point a writer or speaker wants to make

controlling metaphor: a dominant metaphor that runs throughout a literary work

coordinating conjunction: a word used to join words or groups of words; the coordinating conjunctions are *and*, *but*, *or*, *nor*, *for*, *so*, *yet*

costumes: the clothes worn by actors

couplet: in poetry, two consecutive rhyming lines written in the same metre

critical essay: an essay that offers an analysis of one or more aspects of a text or a comparison of two or more texts

critique: a critical appraisal

deductive reasoning: a method of reasoning that begins with a theory or general principle which is then applied to particular cases

denotation: the literal meaning of a word

dependent clause: a clause, beginning with a subordinating conjunction, that cannot stand as a sentence on its own

descriptive writing: writing that shows how someone or something acts or looks

deus ex machina: an unlikely, contrived ending to a story, usually resulting from the writer's inability to resolve issues in the plot in a realistic manner

Dewey decimal system: a system of classifying books and other materials that uses different numbers for each subject

dialogue: conversation

diction: choice of words and level of language

dilemma: a situation in which a person must choose between two equally unsatisfactory alternatives

direct presentation: in literature, a way of revealing a character's personality by explicitly describing the character

dissolve: a transition between two shots whereby the first image gradually fades away while the second gradually appears to replace it

document: provide with precise references

documentary: a show or program in which factual information is presented in an artistic and entertaining manner

dolly: to move a camera mounted on wheels while filming a scene

dolly^{ing} in: moving a camera closer to the subject while filming

dolly^{ing} out: moving a camera farther away from the subject while filming

dominant line: in a visual representation, the most commonly used line, for example, straight or curved, vertical or horizontal

drafting: writing a first version of a composition

dramatic irony: a form of irony in which there is a difference between what the audience knows and what a character believes to be true

dramatic monologue: a kind of poem in which a single speaker reveals his or her character by addressing an implied audience

dramatic purpose: the precise purpose served by each scene in a play—for instance, to develop plot, reveal theme, or create suspense

dub: to provide a film with music, sound effects, or a new dialogue, usually in a different language

editing: in writing, the process of checking for, and correcting, grammatical problems and errors in areas like capitalization, spelling, and punctuation; in filmmaking, deciding which shots to use and how to arrange the shots that have been kept

editorial cartoon: a cartoon that satires public figures and current situations

editorial: a newspaper article that presents the opinion of the editor or publisher

emotive language: a choice of words that reveals a bias or opinion

end rhyme: rhyme occurring in the final syllables of two or more lines of poetry

etymology: the origin and history of a word

euphony: the use of harmonious-sounding words

exposition: the part of a work of fiction that introduces characters and conflicts and provides background information

expository writing: writing that provides an explanation of a topic

expression: the display of feeling or emotion

external conflict: a problem or struggle between a person and a physical force (person-versus-environment conflict) or between people (person-versus-person conflict)

eye-level shot: a camera shot taken from the level of the subject's eyes

fact: a piece of information that can be verified as true by objective standards

fade-in: a gradual change from a dark, blank screen to a bright one as a picture appears

fade-out: a gradual change from a picture to dark, blank screen

fiction: literature created principally by the imagination

figurative language: language that goes beyond its literal meaning

figures of speech: expressions in which words are used in unusual ways to create special effects

first-person point of view: a type of narration in which a character tells a story using the words *I* and *we*

flashback: a narrative technique whereby a writer breaks off the narration of the story to relate preceding events

foil: a character with a personality trait that strongly contrasts with a trait of another character, thereby emphasizing that trait

foot: in poetry, a unit usually consisting of one stressed syllable and one or two unstressed syllables

foreground: in a visual representation, the objects nearest the viewer

foreshadowing: the providing of hints about events that will occur later in a story

formal language: language in which careful attention is paid to word choice and grammatical accuracy

free-verse poetry: poetry that has no particular length, structure, rhythm, or rhyme pattern

freewriting: writing nonstop for a set amount of time to record as many ideas as possible

genre: a form of literature—for example, the novel, the short story, or poetry

hasty generalization: a general conclusion drawn after a quick examination of only a few instances or examples

high-angle shot: a photograph taken from above the subject and looking down on it (also called a *bird's-eye view*)

homonym: a word that has the same pronunciation as another word but a different spelling and meaning; for example, *they're*, *there*, and *their*

horizon line: in a visual representation, a line indicating where the ground and sky meet

hyperbole: the use of exaggeration to produce a serious or humorous effect

imagery: words used to “paint” pictures or create sensations for the reader or listener

images: word pictures or phrases that create a sensory experience for readers or listeners

implication: an indirect suggestion or hint

indefinite pronoun: a pronoun that doesn’t have a specific antecedent

independent clause: a clause that can stand as a sentence on its own

indeterminate ending: an ending to a story that seems unclear as to which way events will go

indirect presentation: in literature, a way of revealing a character’s personality by showing what the character is saying, thinking, and doing

inductive reasoning: a method of reasoning that involves an examination of individual instances or examples and the subsequent development of a theory or general principle about them

inference: a conclusion made by weighing evidence

inflection: change in pitch and volume

informal language: casual language used in everyday life

innocent-eye narrator: a naïve narrator—one who doesn’t understand the significance of what he or she is reporting

interjection: a word expressing emotion or surprise

inter-library loan: a loan of materials made from one library to another

internal conflict: a mental or moral dilemma or struggle (also known as a person-versus-self conflict)

internal rhyme: rhyme that occurs within a single line of poetry

in-text citation: a way of identifying the source of information within the body of an essay or report

irony: the effect achieved when an outcome is opposite to what is expected

keyword strategy: a way of linking ideas in an essay or report by selecting a key word or phrase from the thesis statement and repeating the word at the beginning of other paragraphs

Library of Congress system: a system of classifying books and other materials that uses different letters of the alphabet and numbers for each subject

lighting: the lights used in a dramatic production to increase the visibility of the actors and create mood and atmosphere

lighting technician: the person in charge of lighting for a drama production

limited-omniscient point of view: a third-person type of narration in which the narrator is limited to revealing the thoughts and feelings of one character only

literal speech: language that uses words according to their dictionary meanings

logical fallacy: an error in reasoning; a flaw in a rational argument

long shot: a camera shot taken from a distance and showing an entire scene or landscape rather than details

loose sentence: a sentence that begins with the main idea, which is then followed by various phrases and/or clauses

low-angle shot: photograph taken from below the subject and looking up at it (also called a *worm's-eye view*)

lyric poetry: poetry that uses rhythmic language to express emotion

major character: an important character in a story—usually the protagonist or antagonist

mass media: the various means of communicating with large masses of people; for example, radio, television, the Internet, newspapers, and magazines

medium shot: a photograph, taken at some distance from its subject (but less than a long shot) which shows the subject in its setting

medium: a means through which a message is communicated

memoirs: a record of a person's experiences

metaphor: a comparison between two unlike things without using the words *like* or *as*

metre: the number of feet (or stressed syllables) in a line of poetry

microfiche: film containing reduced images of information

minor character: a character who plays a secondary role in a story

minutes: the record of a discussion at a meeting

monotone: a tone of voice that lacks expression and variety of intonation

mood: the pervasive feeling or impression produced by a text

motif: a recurring theme or image

multimedia: involving more than one means of communication

multimedia presentation: a presentation that makes use of more than one means of communication

narrative point of view: the viewpoint or perspective from which a story is told

narrative writing: writing that relates a series of events to tell a story

narrator: the teller of a story

non-fiction: literature that deals with information and facts

non-verbal: without words

noun: a word that names or identifies something such as a person, place, or thing

objective point of view: a third-person type of narration in which the narrator simply records sights, sounds, and dialogue

objective pronoun: a personal pronoun that is used as the object of an action verb or as the object of a preposition

octave: a group of eight lines of poetry; also, the first part of an Italian (Petrarchan) sonnet

omniscient point of view: a third-person type of narration that allows the narrator to relate any or all actions, thoughts, and feelings of characters

one-shot: a film-camera shot of one person or object

on-line catalogue: a catalogue of library materials accessed on a computer

onomatopoeia: the use of words that imitate the sound represented by the word

opinion: a person's belief or judgement

oral interpretation: an individualized manner of reading or reciting a work of literature aloud

organizing principle: in literature, the principle on which ideas are structured

pace: the speed at which a presentation is made

panning: sweeping a camera horizontally to create a sensation of vastness and movement

paradox: a situation or statement that appears to be contradictory or inconsistent yet is, in fact, not

parallelism: the use of the same grammatical form or structure

parody: a humorous imitation of something or someone

parts of speech: the eight categories of words based on the functions they perform

passive voice: a way of using a verb whereby the subject of the sentence is receiving an action

pathos: the quality that rouses in observers a sense of pity and compassion

peer assessment: the process whereby friends or colleagues review each other's work and offer suggestions for improvement

periodic sentence: a sentence that withholds the main idea until the end

periodical index: a list of articles from periodicals that classifies each article according to its author, title, and subject

periodicals: materials, such as newspapers and magazines, that are published at regular intervals

persona: an artificial role adopted by a person to present to the public

personification: the ascribing of human qualities to things that are not human

persuasive writing: writing intended to convince others to think or behave in a certain way

phrase: a group of words, without a subject and predicate, acting as a unit

pitch: the highness or lowness of sound

plagiarize: to use an author's words or ideas without acknowledgement

playwrights: people who write plays

portfolio: a collection of someone's best work

preposition: a word that begins a phrase that shows a relationship between a noun and a pronoun and some other word in the sentence

prewriting: planning and generating ideas for writing by using strategies like discussing, brainstorming, and webbing

primary source: an original source of information such as a person who has direct knowledge of an event or an experience

producer: the business manager of a play or film who finds the financing, locates a theatre or studio, and hires the personnel to do various jobs

projection: the degree to which a speaker's voice carries

pronoun: a word that takes the place of a noun

proofreading: reading over a written work with care and marking any problems in the correctness of the piece

propaganda: opinions, beliefs, and ideas deliberately spread, often by distortion and deception, to further a cause

props (or properties): objects used by actors during a play, for example, tables, pens, umbrellas, and TV sets

protagonist: the main character in a work of fiction

publishing: the process of creating a final, polished version of a text and sharing it with others

quatrain: a group of four lines of poetry

reader's theatre: a reading of a play by several people taking parts, with acting limited to gesturing along with vocal and facial expressions

reference materials: library holdings such as encyclopedias, atlases, dictionaries, and directories that are generally used to look up names, numbers, dates, and other facts

representing: a method of communication that involves portraying ideas through visual means, tone of voice, music, and sound effects

revising: in writing, the process of revisiting and reworking the content and organization of an earlier draft.

rhetorical question: a question that is asked for effect and does not expect a response

rhetorical technique: a way of using words skilfully in writing and speaking to persuade or influence others

rhyme: a similarity in the final sounds of words

rhyme scheme: the pattern of end rhyme in a poem

rhythm: in language, the sound created by the speed and flow of stressed and unstressed syllables

rising action: the part of a work of fiction that builds tension and leads up to the climax of the plot

sans-serif font: a variety of type used in printing in which individual letters have no small "tails" or extensions

satire: in literature, the ridiculing of human vice or stupidity

scenes: divisions within acts of a play

script: a story, consisting of dialogue and stage directions, written to be performed as a play, film, television show, or radio production

search engine: a website running an application that locates other websites with information on topics selected by Internet users

secondary source: a source of information other than the original source

selective focusing: the process of deliberately blurring all or part of a photograph to achieve a desired effect

serif font: a variety of type used in printing in which individual letters have small "tails" or extensions at the end

sestet: a group of six lines of poetry; also, the second part of an Italian (or Petrarchan) sonnet

set: the scenery used on a stage; for example, walls between rooms, a staircase, or a door leading to an unseen room on the side

simile: a comparison between two unlike things using the words *like* or *as*

simple sentence: a sentence that contains one independent clause

situational irony: a form of irony in which what happens differs from what was expected by both the audience and characters in a piece of literature

situation comedy: a TV or radio comedy series in which a regular cast of characters find themselves in problematic and generally humorous situations—usually produced as unconnected weekly episodes

slang: the current colloquial expressions used by a group of people

slant: to present something from a particular point of view; a bias or a personal viewpoint that colours the way a story is written

soliloquy: a speech given by a character alone on stage—or, at least, unheard by other characters—expressing his or her thoughts and feelings

sonnet: a fourteen-line poem with a fixed rhyme scheme

sound effects: the sounds created for effects during a play; for example, gunfire or thunder

sound technician: the person in charge of music and sound effects in a drama production

speaker: the narrator of a poem

splicing: joining two pieces of film

split screen: a television or movie screen divided into two or more parts, each with its own shots

stage directions: the information given in a script, usually written in italics, to help readers visualize what is happening and to show actors and directors how to perform the work

stagehands: people who move props, raise and lower curtains, and generally help out behind the scenes in a dramatic presentation

stage manager: the person who is in charge of the physical and logistic aspects of staging a play; an assistant to the director

standard English: English that follows widely accepted grammatical rules

stanza: lines in a poem that have been grouped together for effect

statement of fact: an assertion that can be proven true or false

statement of opinion: an assertion that expresses a personal viewpoint or judgement

stereotype: an oversimplified, standardized, and often exaggerated portrayal of a person, group, or idea; a character who represents such a mental picture

storyboard: a sequence of thumbnail sketches and a brief description of the scenes in a comic strip or video production

structure: the way a play is put together

style: a person's individual manner of expression

subjective pronoun: a personal pronoun that is used in the subject of a clause or in a complement following a linking verb

subordinating conjunction: a word that joins a dependent clause to an independent clause

superimpose: put one shot on top of another on the same screen so that both show at the same time

superimposition: an effect achieved when two shots are kept on a movie or television screen at the same time, one appearing to be on top of the other

surreal: unreal; dream-like

symbol: something that stands for, or represents, something else

symbolism: the use of symbols in literature

synonyms: words having the same, or very similar, meanings

syntax: sentence structure

tabloid: a newspaper—printed on smaller pages than most daily papers—that uses sensational stories, headlines, and photographs, along with questionable sources, to make sales

telephoto lens: a camera lens that acts as a telescope, making the image look closer than it is

theme: the central idea or insight about life that emerges from a piece of literature

thesaurus: a reference book that supplies synonyms and antonyms for words

thesis: the main argument of a writer or speaker; the central point he or she wants to make

thesis statement: a statement expressing the main argument of an essay—what the writer wants to establish

third-person point of view: a type of narration in which a narrator describes events using words like *he* and *she*

tilting: swivelling a camera vertically to magnify the height of an object

tone: in spoken or written communication, an attitude reflected in word choices, sentence structures, and emphasis; in visual communication, the effect created by the degree of light used

tracking: following a moving object with a camera

transitional expression: a word or phrase used to link ideas

turning point: a tense moment in a play when the protagonist's fortune takes a turn for the worse and begins to decline

two-shot: a film-camera shot of two people or objects

typographical error: a mistake in typing, usually the result of striking the wrong key

unity: in writing, a singleness of purpose or focus

unreliable narrator: a narrator whose views can't be trusted—perhaps because of personal prejudices or naivete

verb: a word expressing an action or a state of being

verbal irony: a form of irony in which the implicit meaning of a speaker differs from the explicitly stated message

vertical files: a library's collection of materials such as pamphlets, photographs, and cartoons organized by subject in filing cabinets

voice: in writing, the personal and recognizable style of a writer

voice-over: the voice of an unseen narrator on a TV show or in a movie

weasel words: words that weaken an advertising claim to allow the advertiser to evade responsibility

webbing: a strategy that unites clusters of ideas to a single subject (also called *clustering* or *concept mapping*)

website: a place on the World Wide Web that contains information about a particular topic, organization, or person

wide-angle lens: a camera lens that enables the viewer to see a broad view of a scene

wipe: a line sweeping across a movie or television screen erasing one scene and introducing another

World Wide Web: the network of websites on the Internet

writer's handbook: a resource book containing information on language rules and usage

zooming in or out: using the telescopic feature of a camera to move in for a closer shot or move out for a longer shot

uggested Responses

Section 1: Lesson 1

1.
 - a. Piggy shows more responsibility and maturity. Piggy is the one who shows concern over the fact that there are no adults. He suggests making a list of survivors' names and having a meeting. He realizes that no one knows where they are.
 - b. Ralph seems slower to appreciate the seriousness of their situation. He's delighted to be on an island with no adults and is much more interested in enjoying his surroundings than in the fate of the other boys and the adults on the plane. He stands on his head to express his delight in what has happened and has an unquestioning faith that his father will rescue them eventually.
2.
 - a. Clearly, Jack enjoys command. He seems to derive pleasure from power and likes to think of the other choirboys as his own army.
 - b. Singing in a choir is normally thought of as a particularly unthreatening, wholesome, and non-violent behaviour. Most choirs are connected with churches and religious expression. The contrast between this and Jack's militaristic behaviour seems startlingly ironic.
3. Responses may vary somewhat, but it seems clear that the boys have been well socialized. They've absorbed much from their upbringing in England where they've probably attended strict, rigidly structured schools that emphasized discipline, order, and fair play.

4. a. Everyone's chart will be somewhat different. Compare yours with this one. Note that point form has been used.

Ralph's and Jack's Leadership: A Comparison	
Ralph's Style	Jack's Style
• organizer • based on rules • democratic • rational/logical • group's needs first	• dictator • based on instincts/desire for power • tyrannical/authoritarian • irrational • his own desires first

- b. Responses may vary. Ralph is certainly the one who readers hope will be successful; the boys will need rules and regulations if they're to survive. However, in a situation where people feel frightened and abandoned, they often turn to the strong, physical leader who can take charge and promise to look after them.
5. a. The conch shell symbolizes order, the democratic process, and rule by law. This is important because without adults around, the boys have to govern themselves. If they abandon democracy, order, and the rule of law, chaos will result. The conch is also, however, very fragile. How is this symbolic?
- b. Piggy is the boy who best seems to realize the importance of the conch. He's the one who suggests how to use it ("We can use this to call the others") and knows its value ("It's ever so valuable"). Ralph also has some notion of the shell's importance, but to him at first it's all part of a game. What he enjoys most is blowing it.
6. a. This statement seems to hint that the democratic processes the boys have adopted will soon be under threat. Already Jack is chafing at the restrictions the conch puts on his desire for control.
- b. Again, this event seems to foreshadow coming troubles. Already things are starting to get out of control, and one boy has been killed. Chaos is lurking right around the corner.
7. The boys, or some of them, are reverting to savagery. The uniformed choirboy has become almost a predatory animal in his obsessive desire to kill.
8. In the adult world, as on the island, some people work to maintain an orderly, law-abiding society. They work with others and respect their viewpoints, they have a social consciousness, and they let democratic processes decide important issues that affect everyone. By contrast, some people chafe at the restrictions of rule by law. They're governed by an irrational, anti-social desire for power, wealth, and freedom to do what they like. Chances are that you can think of people who stand out in both these categories.
9. Jack seems to share the irrational fear of the beast. He can understand, identify, and therefore play upon the emotional needs of the littluns. By contrast, Ralph, who is more logical, just doesn't understand this fear and therefore can't give the littluns the sort of reassurance they need.

10. Golding seems to be saying that people have cruel instincts. They can enjoy hurting those who are weaker than they are.
11. Golding seems to be saying that socialization tempers people's natural instincts toward evil and cruelty. Maurice has internalized the punishment he's received in the past and knows that somehow what he's doing is wrong, even though there are no adults around. It's this socialization that Golding seems to feel is important if people are to live together in harmony.
12.
 - a. Like Maurice, Roger has learned from past experiences that he shouldn't hurt other people by doing things like throwing stones. Despite his instincts, he's been socialized to think that hurting others is wrong.
 - b. The message is that socialization can keep aggressive tendencies in check. It's our exposure to society that gives us our ideas as to what is right and wrong behaviour.

Section 1: Lesson 2

1. Simon seems to have a more profound grasp of the nature of the "beast." Piggy fears other people (he likely has Jack in mind), but is focused on an external fear. By contrast, Simon seems to have an intuitive sense that the potential for evil lurks in each one of them and that this is the beast they must keep in check.
2.
 - a. The evil force is the boys' own darker instincts and fears. If they give in to these, order will break down, cooperation will end, and they'll be doomed.
 - b. Responses will vary, but clearly the island in this novel is like a mini-world (a microcosm). In the adult world, to the degree that human beings let fear, aggression, and a desire for power govern their behaviour, they'll be unable to live together in harmony. Now that weapons of mass destruction are available, humankind's very survival may depend on our being able to keep the "inner beast" in check.
3. The boys are beginning to slip into a less orderly and civilized frame of mind. Rules now seem less important to them than they did before.
4. The parachutist is a soldier—and he is also dead. This seems to say two things about the adult world. One is that this world is just as prone to violence as the island society. The other is that this world is ill-equipped to help the boys; it can't even solve its own problems.
5. The idea of a rocky fort that could be defended against others appeals to Jack and some of the other boys, but Ralph hates the place. At some point later in the story will Jack and others hole up in this barren, desolate part of the island in a war with the others? Will they actually roll boulders down onto other boys?
6. Here Jack clearly represents an absolutist, dictatorial form of government that denies participation in decision-making to all but a select few.

7. If the dance continues to change in the direction it's taken, it will likely become more frenzied and more violent. Will Robert or some other boy later be seriously hurt? Will a boy possibly be killed in the frenzy of the dance?
8. It seems that even Ralph has a brutish, primitive element in his personality. Golding seems to be saying that it's present in all human beings—even the best of us.
9. It's significant because it shows that Jack and the savagery that he represents are beginning to gain the upper hand.
10. Golding seems to be saying that there's a selfish childishness at the heart of a great deal of human behaviour. If we don't control our responses to government with the logical, socialized part of our brain, we resent the authority of others and can react against it as Jack did.
11.
 - a. You can infer that Ralph is worried, distraught, and nervously upset.
 - b. This state of mind has been brought about by Ralph's obvious failing attempt at keeping the boys interested in their rescue; instead, he watches them slowly turn towards savagery. Also, he seems aware of his own limitations as a leader and perhaps feels in himself tendencies toward the savage way of life of Jack and his group.
12. When the hunters make a sacrifice to the beast to keep it from harming them, they're succumbing to a primitive, superstitious way of dealing with their world. From now on, it seems, superstition and fear will be the order of the day because it makes the boys feel that they can do something to keep the beast away.
13. Simon wants to know the truth. He already knows that there is no beast as the others think of it, and he wants to be able to prove this. Simon isn't a logical boy like Piggy and Ralph. While confronting the Lord of the Flies, he seems to have a seizure, which allows him to apprehend the truth of things in his mystical, intuitive way. The confrontation between Simon and the Lord of the Flies can in a way be seen as a contest between good and evil; evil seems to be by far the stronger of the two.

Section 1: Lesson 3

1. It's significant because it shows that Jack and the forces of savagery that he represents are beginning to gain the upper hand. None of the boys are innocent.
2.
 - a. Golding seems to be pointing out that human beings don't understand and won't accept those who are different—especially those who appear to be more virtuous than most. People who appear virtuous make the majority feel less sure of themselves.

- b. Responses will vary here. As an Englishman, William Golding lived in a society that was largely Christian. Many interpreters of *Lord of the Flies* have seen in Simon's murder a parallel to the Crucifixion of Christ—another person who, according to Christian teaching, tried to show human beings a better way to live.

Depending on your own background, you may have thought of other historical cases; certainly history is full of martyrs of all faiths who died because others didn't—or wouldn't—understand them. Or perhaps you thought of more recent examples—maybe at your school or in your neighbourhood—where a gentle, good person was shunned and bullied by the group just for being different.

3. Golding is showing people's reluctance to accept responsibility for their actions. No one wants to feel responsible for something as brutal as Simon's killing; it's natural to jump at any chance to explain away the event or even blame the victim.
4. People who become violent in a group often try to avoid individual responsibility for their actions. It was the group that did things, they say; they themselves had no choice but to go along with the group. After World War II, when tried for their crimes against humanity, many Nazis claimed that they were "only following orders" when they committed the most atrocious crimes against their fellow human beings. These war criminals are an extreme example of common human behaviour—the fear of individual responsibility.
5. Whereas Ralph governed democratically, Jack bases his authority on fear and physical punishment.
6. In this speech, Piggy isn't whining or petulant. The speech has dignity; Piggy intends to appeal to Jack on a rational basis. He won't beg; he'll make his case based on basic human decency and natural right.
7. Piggy's case is based on dignity and what is right. Among human beings, Golding feels, the rule of might making right shouldn't apply. Humans are capable, despite their dark inclinations, of organizing their affairs according to a higher principal—natural right, democratic process, and decency. Golding feels that these things form the correct basis for relations among human beings.
8. The boys are behaving in a totally rational—that is, human and civilized—way. Therefore, they feel that it's necessary to appear civilized—as opposed to Jack's savage appearance.
9. It's fitting because Piggy, the most responsible and intelligent of all the boys, most truly recognized the importance of the conch and the principles it represented. Both rational thought, represented by Piggy, and democratic rules, represented by the conch, are destroyed in the same instant.
10. The implication is that Ralph's head will be put on the stake and offered to the beast as a human sacrifice—the ultimate act in the descent into savagery.
11. Ralph, too, is beginning to turn into a savage. Like the other boys, he is capable of killing and, perhaps, even taking pleasure in it. Golding seems to feel that darkness exists at the core of even the best of us.

12. By now the boys have lost most of their humanity and individuality. Now they're little more than animals, their identities hidden beneath their war paint. One savage is the same as another.
13. The adult world has suddenly returned; and though it, too, is at heart a world in trouble, for the moment at least all the old rules and rational behaviour are back. With a real authority figure present, Jack is suddenly the little boy again. The game is over.
14. Golding seems to be saying that ultimately the adults are no better than the boys on the island. They have uniforms and nuclear weapons instead of war paint and spears, but their behaviour is just like that of the boys.

Section 1: Lesson 4

1.
 - a. a person-versus-person conflict: Ralph's conflict with Jack and, later, the group of savages
 - b. a person-versus-environment conflict: the struggle for survival and rescue that Ralph, along with the rest of the boys, has after being stranded on a deserted island
 - c. a person-versus-self conflict: Ralph's struggle to remain true to his beliefs in democracy and rule by law in the face of the savage elements within himself
2. Golding wanted to examine what would happen to people if they were entirely cut off from the support systems of civilization. A deserted island suited his purposes admirably.
3. These issues simply aren't important for Golding's purpose. He wanted to show a universal truth about humanity rather than provide a factually realistic narrative; therefore, precise times, places, and other such details are irrelevant.
4.
 - a. Piggy
 - b. Simon
 - c. Ralph
 - d. Samneric
 - e. Roger
 - f. Jack
5.
 - a. the meeting platform
 - b. the jungle
 - c. the scar across the island
 - d. Castle Rock
 - e. Simon's retreat
 - f. the mountain
 - g. the island itself

Section 2: Lesson 1

1. **a. to l.** Responses will, of course, be entirely personal. If you found that you rarely or never use some of these strategies, make an effort to employ them in the future when you work with new texts. Each strategy will help you to improve your communication skills. And don't hesitate to come up with your own strategies—and to monitor their success and modify them as necessary.
2. You may very well use strategies other than those mentioned here. For example, one other strategy that you may use is varying your rate of reading according to the difficulty of the text and your purpose for reading it. You might also take notes as you're reading, listening, or viewing to help you concentrate on the message. What other strategies did you think of?
3. **a.** Responses will vary from person to person. For example, if you've lived in the Maritimes, you'll likely find it easier to understand a literary text set in Nova Scotia or anywhere by the seacoast. If you've suffered a serious illness, you might feel more empathetic toward a character who's very ill. Your gender can also affect the way you understand a text. A woman and a man may have different responses to the same text. It's usually easier for people of one gender to empathize with the challenges faced by another person of the same gender.
b. Responses will vary. Think about the story "The Broken Globe," for example. You may have found this story easy to relate to because you live on the prairie, because you're familiar with Ukrainian Canadian culture and religion, or because you've also had disagreements with parents or grandparents about tradition and change.
4. **a.** Limiting factors will vary from text to text. If you've never lived near the sea, you might have difficulty understanding a story about a fisher's unwillingness to move away from the sea to find work. Age and gender also affect the way you perceive texts. As a teenager, your life experience may cause you problems at times in understanding the dilemmas of elderly characters. As a young man or woman, you may be unable to empathize with the struggles of a character of the opposite gender.
b. Responses will vary. Obviously, as you grow older and acquire more experience, you'll be better able to understand some texts more readily. As you listen to, read, and view a variety of texts, you'll also broaden your experience. On the other hand, inflexible thinking and fear of new ideas may prevent you from learning and growing as a communicator. Are you open to new ideas and experiences?
5. Some pieces of literature may be challenging for a variety of reasons. For example, in the play *The Glass Menagerie*, you may have had trouble feeling sympathetic for Amanda's and Laura's dependence on Tom. Your reaction to this play depends very much on your understanding of the era of the Depression. As well, your age and gender may have a significant influence on how you feel about the characters. Finally, your values will play a strong role in how you perceive this text. If you believe that family members should look after one another, you might condemn Tom for escaping his responsibilities. However, if you believe that adults should look after themselves, you might have less sympathy for Amanda and Laura.

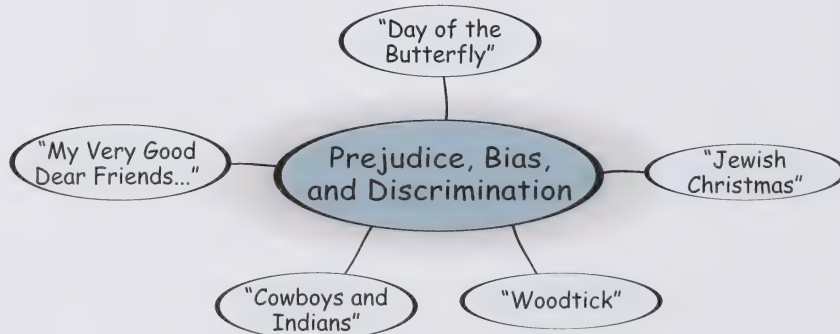
What factors affected your reading of this play?

6. All of the factors affect your writing and speaking. As a writer and speaker, you either depend on what you know, or you do research to discover and expand your knowledge. If you were asked to write an essay on a personal experience, how would your choice of topic be affected by the factors on the list?
7. Everyone's graphic will be personal. When you describe yourself as a communicator, don't think only of reading and writing. Remember to pay attention to viewing, representing, speaking, and listening as well.
8. How did you score? If you gave yourself a total of 96, you're likely an excellent communicator in just about any context. If your mark was in the 72-to-95 range, you're doing well, but there's room for improvement. If your score was between 48 and 71, you should start to pay serious attention to your communication habits. Note where your score is lowest and focus your efforts at improving that area. Finally, if you came in somewhere under 48, you have your work cut out for you, but don't despair. The first step in making improvements is knowing where your challenges lie, and you've already taken that first step.

If you assess your thinking processes honestly, you'll notice both strengths and weaknesses. Take a moment to consider those statements to which you responded *occasionally* or *seldom*. How can you incorporate those strategies into your thinking?

Section 2: Lesson 2

1. a. Here's an example of one web built around the broad theme of *prejudice, bias, and discrimination*:



- b. Were you able to express or recall the central themes of the pieces of literature in your web? Your ability to create a thematic statement is a strong indication of your understanding of the piece of literature.
2. The topics or themes that interest you will likely depend on your age, gender, personal interests, and life experience. Still, most of these themes have universal appeal—they appeal to all age groups and all types of people. Think about the literature that you've read in this course. Would you agree that most pieces have universal appeal?

3. Having a broad range of interests will enable you to respond effectively to a variety of texts. If you're interested in only a few ideas or topics, you may find reading many texts challenging. Are you open to reading about different characters, topics, and situations? Can you learn from a variety of texts?
4.
 - a. Plays share many characteristics of stories. As well as characters, conflict, setting, and theme, you may also have thought of dialogue, suspense, and irony.
 - b. When you read poetry, you look for elements like imagery and figures of speech, tone, speaker, theme, and the use of sound devices (such as rhyme, rhythm, and alliteration).
 - c. As you read essays and articles, you should notice the tone, thesis, point of view, main ideas and supporting details, persuasive devices, and the writer's particular style.
5. Authors use different techniques to lure readers to the story. An interesting description and an intriguing opening statement are two types of narrative hooks. Look back at the beginnings of several stories. Which one do you like the best?
6. Poets usually specialize in using strong, specific words, so you shouldn't have any trouble finding two examples. Remember Robert Currie's poem about poetry? You may recall the strength of his imagery: "My poems / are slim bombs / craving explosion."
7. Plays often contain several conflicts, both internal (or mental) and external (or physical). In *The Glass Menagerie*, Tom experiences an internal conflict between looking after his mother and sister and leading a life of adventure and discovery. What internal conflict does Macbeth experience? What external conflicts does he encounter?
8.
 - a. It's important to understand the tone of an essay because the author's tone affects the message. Is the author serious or lighthearted about his or her subject? Perhaps the author is being satirical, optimistic, pessimistic, provocative, critical, or sarcastic. In the essay "A Boy I Knew," E. B. White's tone could be described as reflective and perhaps a touch wistful.
 - b. As stated previously, the tone of an essay or article affects the way the reader perceives the message. An author's tone might attract you, amuse you, or alienate you. For example, two similar editorials criticizing the prime minister could have very different tones. One might be mildly critical, while the other might attack with ridicule and sarcasm. Though you might agree with the general message in both editorials, one writer might gain your support whereas the other might not.
9. Most novelists construct suspenseful plots to keep the reader involved. Intriguing characters also help to maintain interest. How does William Golding keep your attention in *Lord of the Flies*?

10. Examples for the terms that follow will, of course, vary. Here are some sample responses.

a. **Term:** *imagery*

Title: *Macbeth*

Example: *The witches' spells are specific images of foreboding, foreshadowing Macbeth's downfall. One specific visual image is "Fire burn, and cauldron bubble."*

b. **Term:** dramatic irony

Title: "A Trip for Mrs. Taylor"

Example: Many audience members or readers are aware of the purpose for Mrs. Taylor's journey long before the bus driver learns of it. That makes her speeches ironic from the time of the realization.

c. **Term:** metaphor

Title: "In the Dome Car of the 'Canadian' "

Example: "These boats . . . are arks of all creation"

d. **Term:** tone

Title: "Do Not Go Gentle into That Good Night"

Example: The tone might be described as *impassioned* or *intense*.

e. **Term:** soliloquy

Title: *MacBeth*

Example: Act 2 Scene 1: The soliloquy begins "Is this a dagger which I see before me,"

f. **Term:** protagonist

Title: "Jewish Christmas"

Example: Freidele

g. **Term:** hyperbole

Title: "My poems" by Robert Currie

Example: Currie compares his poems to bombs, using hyperbole for emphasis.

h. **Term:** motif

Title: *The Glass Menagerie*

Example: The gentleman caller, referred to several times in the play, represents Amanda's popularity in the past and hope for the future.

i. **Term:** flashback

Title: *The Glass Menagerie*

Example: This entire play is told as a flashback. At the beginning of the play, Tom is dressed in the uniform of the merchant marine, implying that he no longer lives at home. The play itself tells the story of Tom's escape from his family.

j. **Term:** allusion

Title: *Macbeth*

Example: In Act 1, Scene 2, Ross calls Macbeth "Bellona's bridegroom," alluding to Bellona, the Roman goddess of war. This compliment suggests that Macbeth is a great warrior.

11. Responses will vary. The film genres that were mentioned in Module 6 are these:

- horror
- romantic comedy
- fantasy
- western
- action
- science fiction
- mystery

If you aren't sure of the sorts of elements that would be considered conventions within these genres, review Module 6, Section 3: Lesson 1. A few more film genres that you might have come up with are

- road movies
- martial-arts movies
- swashbucklers
- dramas
- musical comedies
- documentaries
- art films

12. Responses will vary somewhat. Compare your ideas with these:

- To create a mood of intimacy, you'd probably go for a close-up shot taken at eye level. You might achieve a feeling of sentimentality by blurring the background or the edges of the photo. You might also print the photo in an oval shape so it would appear rather old-fashioned.
- You'd likely use a medium shot here. Perhaps you'd lower the angle to make your subject appear large and even a touch threatening. Perhaps you'd have your subject standing and have other strong vertical lines in the photo.
- You'd likely go for a long shot here to show that your subject as a relatively small element partway up a large cliff (though a medium shot would have the advantage of making the subject's precarious hold on the cliff more obvious). Perhaps you'd tilt the camera to create a diagonal line suggesting action. Finally, you might choose to use a low-angle shot to make the subject appear vulnerable to the dangers he or she is facing.
- A good idea would be to use a high-angle shot to make the subject appear small and helpless. A close-up would allow you to bring out the fear and loneliness in the subject's face and eyes.

Section 2: Lesson 3

1. Hopefully, you view your writing skills as one of your strengths. If you don't, what strategies are you using to improve your skills?
2. You likely vary your prewriting strategies depending on the nature of the writing task. You may brainstorm a list of ideas, do research to locate information, discuss your task with a partner or group, do some freewriting to generate ideas, or create a web. Do you rely on one method, or do you try different ones?
3. Creating an outline helps you organize your ideas into paragraphs and into an appropriate order. An outline also enables you to decide whether you have enough ideas or whether you need to generate more.
4. Your writing task will dictate whether you need to write formally or informally. Think about the following writing tasks: an e-mail message to a friend, a covering letter for a job application, a welcome speech to a visiting politician, an editorial in a school newspaper. How would you adjust your writing style to suit your purpose?
5. Your word choices affect the style, tone, and content of your message. For example, when you use colloquial language or slang, you're writing informally. Your word choices can make your writing sound serious or humorous, bitter or conciliatory, sad or amused. When you use emotive language (such as *corrupt* or *incompetent*), both your tone and content are affected. Using specific and concrete language, rather than vague or general words, also affects how your reader will understand you and visualize your ideas.
6. Sentences should be clear and easily understood. You should also use a variety of sentence types and beginnings as well as transitional techniques.
7. There is nothing really wrong with any of these sentences, so responses will vary somewhat; however, here are some suggested answers that you can compare to your own. Note that depending on the context of a sentence in a piece of writing, different arguments can be built about the effectiveness of a writer's choices. For example, repetition is usually a fault unless the repetition deliberately emphasizes an idea.
 - a. The second sentence is probably preferable because "claret" describes a specific shade of red. Of course, if you were writing for an audience that might not be familiar with the colour of claret, the first sentence would be preferable.
 - b. The second version clarifies Lorna's characteristics and limits the comparison to people whom the writer has met. It's more concrete and personal.
 - c. The first sentence uses strong, specific images to set a mood. It's colourful and evocative.

d. Both versions are satisfactory, but the second one might create sentence variety by opening with a dependent clause, thereby leaving the most forceful part of the sentence to the end. (If you're unsure about clauses, check your writer's handbook.) On the other hand, the first sentence emphasizes Duncan's fate by placing these words at the beginning.

e. The second sentence is compressed; however, the first sentence is more informative. The situation would determine which was preferable.

8. a. There's another reason to question it.

(The apostrophe is inserted because *there's* is a contraction of *there is*.)

b. The poem "Woodtick" raises the issue of cultural respect.

(Titles of short works are indicated by quotation marks. This sentence isn't confusing, but imagine how difficult it is with literature named after a character when the writer doesn't signal a work. Here the words "The poem" help readers realize what's being referred to.)

c. Lady Macbeth was too ambitious.

(Many people confuse words that sound the same (homonyms). The wrong word was used here. *Too* means *very* or *also*.)

d. I guess I'll go; I like swimming.

(This is a run-on sentence or comma splice. Independent clauses can't be joined with commas. Use a conjunction, semicolon, or colon to join independent clauses effectively.)

e. Manuel stood up and shouted, "I'll get you for that!"

(One tense should have been used throughout. Past and present were mixed here. The corrected sentence could have been entirely in the present tense or the past. Another way of writing this sentence would be *Manuel stood up shouting, "I'll get you for that!"* Can you think of other ways of writing this sentence effectively without using the conjunction *and*?)

f. Ben sat beside Alyssa and me.

(The pronoun has to be in the objective case because it's part of the object of the preposition *beside*. After all, you'd never say "Ben sat beside I," so why would you say "Ben sat beside Alyssa and I"?)

g. Everyone in the room brought his or her own instruments.

(*Everyone* is an indefinite singular pronoun, so words referring to it must also be singular. Another, probably better, solution would be to pluralize the whole sentence: All the people in the room brought their own instruments.)

h. I would have gone to the party if I'd known that Cherisse was going to be there.

(There are two errors in the original sentence here. First, the writer wrote the preposition *of* in place of the auxiliary verb *have* because in speech the words are often pronounced roughly the same. Second, the writer made a verb error in writing *went* instead of *gone*, the past participle of the verb *to go*.)

- i. We played well for forty minutes, but the other team kept going for sixty.
(Again there are two errors here. One is the misspelling of *forty*, while the other is the substitution of the adjective *good* for the adverb *well*.)
- j. It's five o'clock; I'd better be going.
(There are also two errors in this sentence. The first is the omission of the apostrophe in the contraction *it's*. Remember, you use an apostrophe when what you mean is *it is*; don't use one when indicating possession, as in "This is its carrying case." The second mistake is the same as the one in question d.—a comma splice. A semicolon, a period, or a coordinating conjunction is needed to join these two independent clauses.)

If you have questions about any of these sentences or the explanations given, refer to your writer's handbook.

Section 3: Lesson 1

1. Responses will vary, but you shouldn't have any problems choosing characters. Most works of literature involve a protagonist with a conflict, and a conflict always creates a challenge. For instance, you might have mentioned Ralph and his challenge in *Lord of the Flies* to maintain a decent, civilized society on the island or Tom and the challenge he faces in *The Glass Menagerie* to escape from the clutches of his family. Another example would be the challenge of Friedele in "Jewish Christmas" to feel a part of a Christian community while being faithful to her Jewish beliefs, her family, and her heritage. Or you might have mentioned the challenge Mrs. Taylor experiences in "A Trip for Mrs. Taylor" to deal with the loneliness in her life.
2. Responses will vary. Be sure in cases like this to select a work that you feel comfortable with and that you feel sure you understand; a test isn't the best place to try to be daring (save that for papers where you have more time to think, revise, and edit). Another hint: don't spread yourself too thin. It's usually best to pick one text and analyse it in some depth than to do a more superficial job with two texts.
3.
 - a. Your response here will depend on the text and the character you selected. If you've selected a straightforward challenge, like that of Ralph in *Lord of the Flies*, answering this question should be easy. A more complicated challenge, like that of Mrs. Taylor, may require more thought.
 - b. In responding to this question, think about the results they achieved. Did they succeed completely? Could they have done better? If so, why? Where did they go wrong?
4. As you've learned, a thesis should be more than a general statement like "Ralph faced many challenges in *Lord of the Flies*." A good thesis statement for this topic should identify the character and his or her challenge, describe how the character responded, and suggest what the text reveals about human life. Here's an example:

In *Lord of the Flies*, Ralph's challenge was to maintain a civilized society on the island until the boys could be rescued. He failed because he couldn't appreciate the basic fears of the other boys and their need for the security offered by a strong authority figure. Ralph's failure illustrates Golding's conviction that evil is present in every human being.

Note that this statement isn't set up as a well-written introduction to the essay to follow, but it could easily be turned into an introduction with a minimal amount of reworking.

5. These are words that are often used in a vague and general sense, but on exams or assignments they usually mean something very specific. Here's a guide to the "exam meanings" of these words.
- a. describe – give details about
 - b. prove – argue your case and give evidence
 - c. support – give evidence
 - d. compare – show similarities or show both similarities and differences
 - e. explain – tell about, giving reasons
 - f. evaluate – make a judgment about and defend your opinion
 - g. analyse – break into factors, components, or parts; describe or explain each part
 - h. contrast – show differences
 - i. discuss – write about the facets or aspects of the topic; describe, support, compare, explain, analyse, and evaluate
6. Understanding what you're being asked to do on a test question is essential. Before you write your answer, reread the question to be sure you understand it. Compare your explanations of the sample questions to the following:
- a. In this essay the northern setting or location is presented in such a way as to create a strong emotional response in readers. Tell what that emotion (mood) is and explain (with precise examples) how it has been developed.
 - b. Read the poem carefully, noting how it's organized. Then explain how the tone (the author's attitude toward the subject) and the imagery (the sensory language) of the first stanza is different from that of the second. You might also want to point out why the author has made this change.
 - c. The actions of this character clearly offer a strong insight into the character's personality. Describe the personality and provide evidence to show that the actions create the impression stated.
 - d. Imagine how the main character would feel about the doctor's decision. Pretend you're the main character and, in a letter, tell the character chosen to receive the letter what the decision is and what feelings you have about it.

It doesn't say whether the letter should be a business or personal one. That choice should probably reflect the relationship between the two characters, though normally a letter expressing feelings would be a personal one. The question expects you to use language the way the protagonist does and to reflect the view of the situation as seen by that person. The character's personal traits should be reflected in your words and ideas.

- e. After choosing two works where children or teenagers are affected by the expectations of older people, describe how each young person is influenced. Make clear what the adults expect in each case (and perhaps whether these expectations are societal or personal). Show how each character is influenced (perhaps in personality or action) and note any positive or negative results in each case.

- f. Choose two texts. One should be a written or spoken text like a poem, short story, essay, or speech. The other should be visual—perhaps a photograph or a drawing or an “essay” composed of several visual pieces. The two texts should have themes, or insights into life, that are similar enough to compare. Compare the themes, and bring into the comparison the techniques used in both texts to convey those themes.
- g. Literary characters are often in situations where whatever they decide to do will have a serious effect on what happens later. Often, there is no easy solution to the dilemma. Select two works (stories, poems, essays, plays, novels, or films) where people face difficult situations. Provide details of the situations. Break into parts the different choices available to each person, and provide a judgement about what happens as a result of each choice.
7. Opinions will vary, but here’s a suggestion:
- a. generating ideas—5 minutes
 - b. planning and drafting—10 minutes
 - c. writing the essay—35 minutes
 - d. revising and editing—10 minutes

Section 3: Lesson 2

1. Wordings will vary, but most people would likely agree that the mood seems to be exuberant, high-spirited, and triumphant.
2. Here are several things you might have mentioned:
 - A low-angle shot was used to make the subject look powerful and triumphant.
 - Back lighting was used to create a silhouette of the subject that makes him stand out cleanly.
 - Diagonal lines are included (the staircase) to produce a sensation of forceful action.
 - A slight blurring of the subject’s legs and hands suggests action and movement.
3. The best response here is d. The use of black-and-white film, combined with the silhouette effect here, creates a very dramatic effect indeed.
4. Always answer questions in complete sentences unless you’re directed to do otherwise. Before you respond, look at the number of marks allocated to the question and the total number of marks on the test. If a question is worth one mark out of 100, a single sentence might be satisfactory. On the other hand, a question worth five or six marks will probably require a longer answer. Support your main or general idea with details, reasons, or examples.
5. Be sure that you understand everything a question asks you to do. It’s easy to focus on one aspect of a question—like identifying the techniques used—and forget all about another aspect—like explaining what each technique accomplishes. For this reason, it’s good to reread questions before and after you’ve responded to them.

Section 3: Lesson 3

1. a. The SQ3R method is a great way to study new non-fiction material (for example, in science, social studies, or math) and to review notes and material. You could also use this reading method to read an essay or an article—or even a serious work of fiction that you wanted to understand as well as possible. Most literary texts cannot easily be surveyed because they often lack headings or graphics. However, you can adapt the SQ3R method to literary texts by creating questions from titles or speculating about characters and the outcome of conflicts. You might also find it useful to break longer literary works into parts and pause at the end of each part to recite and review.
- b. The SQ3R method is designed to help you analyse a text and remember important points. When you're reading a story or poem, you should savour the experience. Poetry, in particular, should appeal to your emotions and your senses. (On an exam, however, you might want to break a poem into its parts—sentences or stanzas—to help you understand the meaning.)

The SQ3R method would also be inappropriate when skimming or scanning a text for information, when flipping through a magazine, and when doing the many little reading jobs that occur during the course of a day.

2. Your study schedule should enable you to spread your studying over several days. For example, you might want to spend an hour reviewing English. Then, after a short break, you might want to switch to math or social studies. This method helps to prevent boredom and exhaustion.
3. a. Cramming for a test (studying intensely the night before) may lead to disaster. It's tough to remember a lot of details stuffed into your brain at the last minute. Try to review a little at a time over a period of several days (or even weeks). It's fine to do a final review the evening before—as long as you get to bed at a good hour. But don't try to memorize everything the night before an important test.
- b. If you study late at night, you may find that you're exhausted the next day when you're writing the test. Try to get a good night's sleep before your exams so that you're alert and rested when you're writing the test. It is true that some people function well late at night, but if you're one of them, remember that being alert the next morning is more important than memorizing facts into the wee hours.
- c. If you've worked diligently through your English Language Arts 20-1 course, you probably won't have to do as much studying for your final test as you will for some other courses. On the other hand, you should reread or review at least some of your literature to refresh your memory. You should also review your glossary, assignment booklets, and modules.
- d. Although you may find studying with friends enjoyable, you'll also likely find that you can easily be distracted and that you'll accomplish less. Of course, if you can keep your mind on your studying, you may be able to help someone else—or get help if you need it. Group work can be a very useful and productive activity, but there are times when you have to be alone to really concentrate.

- e. Television and music can distract your attention, sometimes without your even realizing it. The best studying is usually done in a quiet environment, away from interruptions and distractions. This can vary from person to person; some are much better at tuning out distracting noises than others. No one works well in front of the TV, but if background music helps you drown out distracting noises and focus on your work, it's not necessarily a bad thing.
- f. There's nothing to be gained by skimming over everything. For example, if you try to reread all the literature in the course, you won't take in or remember much of it. Be selective; decide what's most important and study it thoroughly using the SQ3R method.

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